"Every Issue a Collectors Item"

Hollywood studio magazine

THE NATIONAL FILM & COLLECTORS MAGAZINE
VOLUME 16 NO. 9/$2.00

STARS in the TUBS

Collector Photos of
Cary Grant
Marilyn Monroe
Natalie Wood
Judy Garland
Kim Novak
Rock Hudson
Bing Crosby
Doris Day
Dietrich
Lana Turner
Edward G. Robinson

His Only Daughter Talks About CLAUDE RAINS

Up-to-date Report:
ALICE FAYE

UNSINKABLE LIZ! Her Mother Defends Her!

REMAKES

A STAR IS BORN 1932 1937 1954 1976

Already filmed four times, the tragic tale of the two Hollywood stars, one on the way up, the other on the way down, is bound to be filmed again. But it's unlikely that Esther Blodgett will be portrayed by a star equal to Garland or Streisand.

WHAT PRICE HOLLYWOOD (1932) was directed by George Cukor, who also directed the 1954 version. David O. Selznick produced as he did again in the 1937 version. Constance Bennett portrays a waitress who meets a brilliant alcoholic director. She becomes famous as his career disintegrates. Lowell Sherman, who plays the director, was also the brother-in-law of John Barrymore. It is said that his interpretation of the role is patterned after Barrymore's antics. The story was written by Adela Rogers St. John. Produced by RKO in black and white.

A STAR IS BORN (1937) Janet Gaynor and Fredric March starred while William Wellman directed and David O. Selznick again produced. The movie is sentimental, but does look more realistically at what goes on in Hollywood than other films at that time. One of the first movies in color, the script was fashioned by Dorothy Parker, Alan Campbell and Robert Carson. Other stars included Adolphe Menjou, Lionel Stander, May Robson, and Andy Devine. Released by United Artists.

A STAR IS BORN (1954) Judy Garland and James Mason in the longest version of the story. Over three hours when released, but 30 minutes were cut from the film over the director's wishes. George Cukor again directed as he did in 1932. Film is splashy and gives Garland a chance to sing some great songs written by Harold Arlen and Ira Gershwin. Moss Hart wrote the screenplay which allowed Garland some emotionally charged moments. But she lost out to Grace Kelly when it came time to give the 1954 Academy Award. (Warner Brothers, color.)

A STAR IS BORN (1976) Barbra Streisand and Kris Kristofferson starred with the background changed to the rock world. Basically the story is unaltered. A rising singer falls in love with a singer on the way down. Streisand wanted Presley to play opposite her in this. Had she gotten her way the film might have emerged as a mini-classic. As it was, Streisand copped her second Oscar for writing the song, "Evergreen," the memorable thing about the film. (Warner Brothers, color.)

Hollywood Studio Magazine

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Hollywood studio magazine

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ON THE COVER

Liz Taylor hasn't drowned yet! Even though her new play "Private Lives" is having a rocky time of it, Liz keeps afloat. Her mother talks about the real Liz on page 8.

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HOLLYWOOD STUDIO MAGAZINE

was founded in 1957 as an in-house studio publication. It has evolved over the years to become the definitive publication for collectors and movie buffs who value the history of the motion picture industry and its stars. The magazine is dedicated not only to preserving the glamour that was once Hollywood's, but also to promote the present and future exciting developments in film.

Letters

Send comments, compliments, & complaints to: Letters, Hollywood Studio Magazine, 3960 Laurel Canyon Blvd. at Ventura Blvd., Suite 117, Studio City, Calif. 91604.

NATALIE MOURNER

It's been almost two years since my favorite star, Natalie Wood, drowned. It sends shivers up my spine when I think about the violent deaths she, James Dean and Sal Mineo all were victims of.

Please have a story on Natalie. She'll never be replaced.

Pam Hadley
Fairbanks, Alaska

Watch for a Natalie Wood issue soon.

ANGRY OVER LANA

I'm furious with CBS over removing Lana Turner from the cast of "Falcon Crest." Truly, she was the only real glamour queen on TV. You can have Joan Collins.

I don't care whether she and Jane Wyman got along or not. The show was much better with Lana on it and the ratings proved this. CBS had better change its mind fast!

Glenn Schivelli
Brooklyn, N.Y.

We got lots of mail with this same opinion. All Lana fans out there who'd like her back on the show write HSM and we'll turn the letters over to CBS.

BETTE EVERY WEEK

I'm not too sure I want to see Bette Davis on weekly television. Though I'm an avid fan of Miss Davis, I think she is too strong a performer to be seen each week. Remember what happened when Judy Garland tried it? It was a disaster.

Thorton Reynolds
San Diego, California

Miss Davis will appear in only seven out of thirteen shows on ABC's "Hotel" series this fall. She also agrees once a week is too often.

ROZ RUSSELL ADMIRER

I am a great fan of the late comedienne, Miss Rosalind Russell, I must confess I did not care for her dramatic roles, but as a comic no one touched her. Lucille Ball must cringe every time she remembers "Mame." Please have a story about her soon.

Ann Toye
New Orelans, La.

There will be story soon on Miss Russell. It's true her greatest successes were comedies.

HARLOW FAN

Nothing could have made me happier than to see my favorite star gracing the cover of your May issue—Jean Harlow — The Eternal Queen of Hollywood.

Oh, and by the way, I have another reason why I love Harlow so much. I look like the late star more than anyone I've ever seen, and San Francisco knows it.

Darrell Kolibas
San Francisco, California

WANTS SUBSCRIPTION

How can I subscribe to your great publication? I have a difficult time finding it on the newsstand.

Jerry Daniels
Atlanta, Georgia

Please turn to page 51 for subscription information.

BETTY AND HARRY

I was born in the thirties and as a small girl loved Betty Grable films. I thought she was the luckiest girl in the world when she married my favorite band leader, Harry James. Now they are both dead of lung cancer. How ironic they both died of the same disease. But I'll always remember them as my dream couple in the forties.

Esther Redd
Litchfield, Illinois

BOGIE'S WIFE

I would like to have a story on Mayo Methot. She was married to Humphrey Bogart. The reason why is I work where she is resting in a vault on the 5th Floor of the Portland Memorial Home. She is resting beside a Jack Methot and an Evelyn Methot. Please write something on her soon.

Lee R. Hall
Portland, Oregon

(Photo by Yani Begakis)

ROGER MOORE of "Bond" fame always enjoys his issues of HSM. Moore is uncertain whether or not he will do Bond again. We hope so.

JOAN CRAWFORD FAN

Thank you for the marvelous story "To Joan With Love" by Mr. Uchida. It was refreshing to read a positive story about our favorite actress.

Jess & Netttie Bates
Margate, N. J.

Hope you enjoyed the story on Miss Crawford last month in the August issue.

MISTAKE

Marion Marlowe did not marry Robert Wagner at any time. She sang with Frank Parker or alone on the Arthur Godfrey show. Wagner did marry a Marion, but it was not Miss Marlowe.

Annette Greetty
New York City, N.Y.

Wagner's second wife was Marion Donen.

WISDOM FROM WALTER

The "Maisie" idea was taken from Columbia's "More Than a Secretary" in 1936 with Dorothea Kent as the hilarious "Maisie." MGM bought the story rights to this character, the hairbrained secretary for Jean Harlow, but she died shortly thereafter.

In your June issue there were two errors on your Jean Harlow story. The photo of Jean and Spencer Tracy is not from "Riffraff" 1935. but a shot from 1936's "Libeled Lady."

The photo of Jean and John Boles right next to it is from 1932 and it is far from being one of her last photos. Any Harlow fan knows that Jean was a "Honey Blonde" in May of 1937 and no longer a "Platinum Blonde."

Walter Wiener
St. Paul, MN 55107

Thanks, Walter. Want to join our staff?

STUDIO COLLECTOR GRIPE!

Why not a charcoal portrait of one of the real greats. . .Gary Cooper? Why is he ignored? You have a portrait of William Holden who is not in the same league as COOP! For that matter, Redford has a long way to go before his career equals Cooper's.

Cooper Fan

We'll see what can be done.

REQUEST

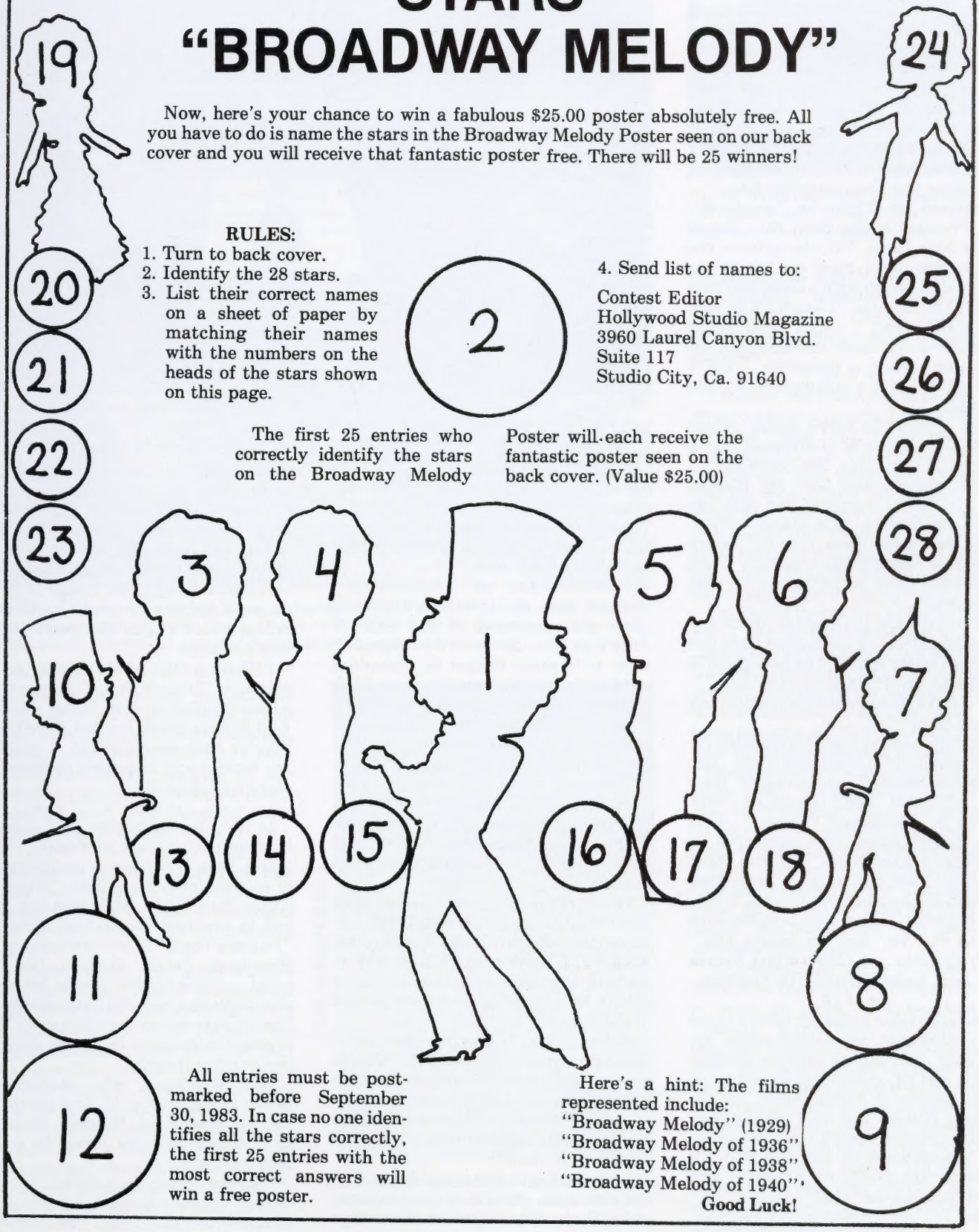
I want to see future stories and covers on the following stars: Victor Mature, George Nader, Steve Cochran, Wayne Morris, Jeff Chandler, John Ireland, Dana Andrews, and Henry Fonda. Also these lady stars: Ann Blyth, Vera Miles, Mary Beth Hughes, Coleen Gray, Linda Darnell, Carole Landis and Carroll Baker.

Bill Wiklerson
West Columbia, S.C. 29169

We just ran a story on Steve Cochran in the August issue, but we'll get to work on the rest of our requests.

$FREE CONTEST!$

NAME THE STARS "BROADWAY MELODY"



Now, here's your chance to win a fabulous $25.00 poster absolutely free. All you have to do is name the stars in the Broadway Melody Poster seen on our back cover and you will receive that fantastic poster free. There will be 25 winners!

RULES:

1. Turn to back cover.
2. Identify the 28 stars.
3. List their correct names on a sheet of paper by matching their names with the numbers on the heads of the stars shown on this page.

2

4. Send list of names to:

Contest Editor
Hollywood Studio Magazine
3960 Laurel Canyon Blvd.
Suite 117
Studio City, Ca. 91640

The first 25 entries who correctly identify the stars on the Broadway Melody Poster will each receive the fantastic poster seen on the back cover. (Value $25.00)

All entries must be postmarked before September 30, 1983. In case no one identifies all the stars correctly, the first 25 entries with the most correct answers will win a free poster.

Here's a hint: The films represented include:
"Broadway Melody" (1929)
"Broadway Melody of 1936"
"Broadway Melody of 1938"
"Broadway Melody of 1940"

Good Luck!

MAN ABOUT TOWN LEE GRAHAM

That wide mouthed, sultry-eyed, camp/vamp lady baritone is doing her thing at the Ahmanson through mid September. In the all-new touring company of "Woman of the Year" **Lauren Bacall** has great authority. Whether she's singing, dancing (?) or delivering lines with adroit timing, she's fascinating. It's a star doing a star turn.

Outside of **Bacall,** the show's greatest assets are her leading man **Harry Guardino** (no longer her leading man off stage) and **Marilyn Cooper,** recreating her Tony winning role.

Between her Tonys for "Applause" and "Woman of the Year," **Ms. Bacall** made four films, but she prefers the stage. She looks back on her movie career that began with a bang and ended with a whimper. "I knew I'd be sold down the river. . . that they would never have one damn bit of respect for me as an actress, a potential. . . and I was right. I was a commodity, a piece of meat. . ."

But it was the movie acting which made the tigress of Hollywood into a cool cat in New York. She confesses, "I learned about acting from **Mr. Bogart.** I learned from a master and that has stood me in very good stead." Sometimes she made films just for money "and I've regretted it, especially when they come back to haunt me on that damn box. . ."

However, she isn't bitter about her celluloid career. "I don't want to be one of those bitter ladies. The harshness is bound to be reflected in your face. . . and I have enough things coming out on my face."

Ahmanson first nighters included coworkers from Tinseltown days like **Vincente Minnelli** and **Gregory Peck** who directed and co-starred with **Bacall** in "Designing Woman" (1957) and **Robert Stack** who co-starred in "Written On the Wind" ('56) and "Gift of Love" ('58). Others were **Peter Fonda** with his stepmother, **Shirlee,** whose late husband, **Henry Fonda,** toiled with **Bacall** in "Sex and the Single Girl" ('64); **Cynthia** and **Glenn Ford; Felicia** and **Jack Lemmon;** and **Tim Conway.**

★ ★ ★

Bette Davis is certainly visible these days. However, her latest public appearance was not to receive another award, but to co-host the launching of "The Decade of Preservation" at the Beverly Hilton. The fund raising campaign is aimed toward the restoration and preservation of our film and TV heritage. **Ms. Davis,** ever the pro, was there puffing on that constant cigarette in her trade-marked manner,

BACALL, director Joe Layton, and ex-flame Harry Guardino backstage after "Woman of the Year" opening in Los Angeles. Betty got polite reviews, but the production didn't send the critics into ecstasy. Betty won few friends by taking solo curtain calls.

talking with the media and greeting friends a full 45 minutes before the other stars arrived. Never a beauty by Tinseltown standards, the legendary star remains a vivid personality totally dedicated to her craft.

"The Decade of Preservation" evolved from the fact that 1993 will mark the centennial of the birth of American film. The record of these 100 years is in grave danger as, according to **Robert Manby,** president of RKO Pictures, "We've lost nearly half of the theatrical films produced in the U.S. before 1950. . . the remaining films may not survive this century."

American Film Institute director **Jean Firstenberg** noted, "The growth of film preservation in the past 16 years has been impressive but we still have a history to be celebrated in 10 years."

The event was sponsored by AFI, the UCLA Film Archives, RKO Pictures, Inc. and RKO General stations KHJ-TV, KHJ-AM and KRTH-FM. It was the first of similar dinners to be held in four major cities before the end of the year.

Bette Davis, receiving her usual standing ovation, announced, "People outside the industry must get involved in this decade." The 75-year-old seemingly indestructible actress added, "I have a strong hunch I won't be here a decade from now."

Color fading is also a problem. Of all the film clips, the one of most interest was "Becky Sharp" which illustrated with before and after shots the glorious results of restoring washed out color. "Becky Sharp" ('35) was the first three-strip Technicolor film. After scenes of **Frances Farmer** in two films and another of the '30s star portrayed by **Jessica Lange, Ms. Lange** took the stage to discuss the problems of color fading which begins five years after a film's release.

Following clips of his moving performance in "Brian's Song," **James Caan** added his plea for help in this venture. And **Robert Stack** worded it well with "We've been shortsighted. . . preserving movies and television programs is simply good business."

★ ★ ★

It may be September, but **June** is busting out all over in Vegas. That's where **June Wilkinson** is packing them in at the Union Plaza with "What the Butler Saw." **Ms. Wilkinson** has starred in previous plays here including "Pajama Tops," in which she made her Broadway debut. Besides the two great reasons for her rise to stardom, she displays a neat flair for comedy. In Tinseltown she is hardly known, but across the country in dinner theatres she is a big favorite.

Ms. Wilkinson, who started her career in England at 12, first gained attention posing for Playboy magazine as a double barreled threat to American pinups.

Offstage, **June** is nothing like the sexpot wiggling through her role as an alcoholic nymphomanic. She keeps the

BETTE DAVIS, James Caan, and Jessica Lange are aiding the American Film Institute in its campaign to restore old films. This is a most needed activity and has been neglected for years. Many films made before 1950 have been lost forever.

JUNE WILKINSON is packing them in at the Las Vegas Union Plaza in the sex comedy "What the Butler Saw."

LIBERACE loves his new Las Vegas restaurant called Tivoli. He laughs at his critics and believes once you meet him you have to like him. Fans are flocking to this new eating place. It seems as though commercially Liberace does no wrong.

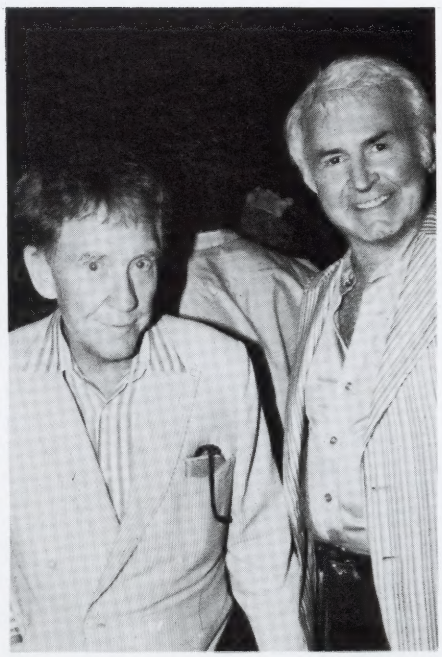
body fit by practicing moderation, eating properly and exercising. A soft spoken San Fernando Valley resident, she told me that her mother and 7-year-old daughter, **Brahna,** are with her during this engagement. **Brahna's** father is football star **Dan Pastorini** from whom June is divorced.

★ ★ ★

The newly formed League of Producers and Theatres of Greater Los Angeles hosted a preview screening of "The Hasty Heart" at Metromedia Square.

A special guest was **John Patrick** who wrote "Hasty Heart" in long hand during 12 days in 1945 en route to the U.S. from Burma. With **Patrick** was **Burgess Meredith** who told me they have been friends since he toured in the National company of **Patrick's** "Teahouse of the August Moon" almost 30 years ago. Interestingly, **Burgess** was the third of **Paulette Goddard's** four husbands and she was the third of his four wives. **Paulette** once confided, "It ended when he started to analyze me."

Gregory Harrison missed the screening because he was in Australia filming "Razorback." However, his co-stars in "Hasty Heart," **Cheryl Ladd** and **Perry King** were on hand to hear the plaudits.



(Photo by Yani Begakis)

BURGESS MEREDITH and Lee Grahain at a preview of the new TV movie "The Hasty Heart" which stars Gregory Harrison.

★ ★ ★

Liberace has a new baby. Before you go into a state of shock, I hasten to add that the "baby" is a restaurant, Tivoli Gardens, in Las Vegas. **Lee,** as his friends call him, celebrated the grand opening with a fund raising gala benefiting the Liberace Foundation for the Performing and Creative Arts. Unlike most celebrity restaurateurs, Lee is on the premises daily; sometimes during lunch and again in the evening.

Originally it was Lee's idea to have a snack bar for the thousands who tour the Liberace Museum—a big tourist attraction. However, a cafeteria opened across the street from Liberace Plaza, so Lee decided to open a small restaurant. After all he is an authority on food as anyone who read his best seller, "Liberace Cooks," knows. And he isn't called "Mr. Showmanship" for nothing. The restaurant grew and grew until $2 million and 7000 square feet later, it opened—and is still expanding.

Lee's class and taste are reflected in this gourmet restaurant. I've dined in most of the better ones all over the world, but never one like this—the ultimate in elegance.

Remember that bank that Lee used to "cry all the way to?" Well, he not only owns the bank, he is building the Liberace Bank next to the Tivoli Gardens. Wladziu Valentino Liberace, who, just over 40 years ago (as Walter Busterkeys) was making $150 a week (when he worked), has come a long way. He remains now, as he has throughout his controversial career, the calm center of a critical storm. He analyzes himself, "People may criticize me, but when they meet me, nobody can help liking me." Right on, Lee!

UNSINKABLE LIZ
HER MOTHER DEFENDS HER

By Kirk Crivello

Elizabeth Taylor's diminutive mother, Sara Taylor recently broke her long silence to defend her superstar daughter from what she charges are Hollywood fabrications and distortions. "I alone know of all the good things she has done, "Sara says proudly. "She's the most prefect daughter in the world. Elizabeth once told me, 'Mother, I ignore the things they say about me because I know they're not true, but when they say things about you, that hurts."

Sara Taylor has kept a low profile over the years, but her anger has increased as lies and misinformation have plagued her famous daughter. "They can do anything to your character and you can't sue unless you can prove it hurts you financially," she says in her Rancho Mirage (near Palm Springs)villa, where she now resides. "Well, it certainly hasn't hurt me financially. I never wanted to be in the public eye - I lead a very lovely life. But some of the things they print about Elizabeth are just so ridiculous."

LIES PLAGUE LIZ

Sara, Elizabeth and older brother, Howard fled England in 1939, leaving Liz's father Francis Taylor behind to wind up affairs in London, not because he deserted the family, as some writers have suggested. She then explained, "We came from England on the last trip of the liner Manhattan. My husband didn't come with us because he had his art gallery business to close down." Sara pauses, reminiscing, "Elizabeth's Godfather was related to Winston Churchill - he was Victor Cazalet, a member of Parliament and a son of one of the oldest families in England. He has passed on now, but he advised us to get out of England before the war."

"Everywhere we have gone." Sara continued, "people have congratulated me on Elizabeth's success, taking it for granted that, as a former actress, I had always had ambitions for my child. Nothing could be further from the truth. I not only gave up the theatre when I married Francis Taylor, *I never looked back.*"

Recalling those early years, she said, "We wanted to get back to England later, but we couldn't because it was still wartime, and my husband had set

up a gallery in the Beverly Hills Hotel." She mentions that Elizabeth had never seen a film before she came to America. "She saw a Shirley Temple film coming over on the boat, and she thought it was so much fun. That's the first film she ever saw."

LIZ AND VIVIEN LEIGH

Sara was repeatedly told, "That child is the image of Vivien Leigh. Get her over to David O. Selznick's office. They're testing for the part of Scarlett O'Hara's daughter." Much to Elizabeth's disappointment, her mother firmly rejected such a possibility. She communicated her decision to Mr. Taylor in England, who was in complete agreement. "For two years, we fought Elizabeth going into films, but finally my husband said, 'Well, it looks like she wants it so much."

Elizabeth, who was only 7 when she arrived in California, still keeps her British citizenship, even though she lives mainly in the United States and Switzerland. "She was born at home, and she's always been a home baby," said Sara. In June 1941, Elizabeth signed with Universal and the publicity department sent out the following release: "Movie Newcomer": Elizabeth Taylor, 9-year-old singer and dancer recently signed by Universal Studios, makes her screen debut in "There's One Born Every Minute."

LASSIE COME HOME

But by the time it went into theatres in August 1942 the "movie newcomer" had been without a contract for three months. Universal had paid out $200 a week for a year and then dropped her. Just a month later, Elizabeth began filming the highly touted MGM's "Lassie Come Home," which would launch her remarkable career. Mother and daughter were now inseparable, for MGM had put her on the payroll as Elizabeth' chaperone and artistic coach.

Sara Taylor was later accused of shrewdly "pushing" Elizabeth into marrying Nicky Hilton, the son of hotel magnate Conrad Hilton, in 1950. "That's just so ridiculous," she said. "We didn't need any of the Hilton money. We were heirs to our uncle's fortune and we didn't need any of their money at all."

BAD MARRIAGE

Elizabeth's uncle was affluent New York art dealer Howard Young who owned the art gallery her father operated in London. "We had to postpone the wedding for six months, until Elizabeth was 18. They were very much in love," Sara recalled. "Nicky was like the boy next door. And Elizabeth thought it was going to be for the rest of her life. It was a young girl's dream." The marriage of the dazzling beauth and the multi-millionaire was constantly in the headlines, and Sara was accused of giving gossip columnists items about the newly-weds.

But the truth was the Taylor household was panic-stricken at what the news media was doing to the young couple. "They were glad to write about Elizabeth," Sara remembers crisply. "But Hedda Hopper got mean toward the end. She thought Louella Parsons was getting things she didn't get, and that I was giving them to her. She was mean to me and mean to Elizabeth. Miss Hopper got to be very cruel, and then, those things went into the newspaper files, and people bring them up and copy them."

LIZ' GOOD DEEDS

Sara Taylor has always enjoyed an excellent relationship with her daughter and is especially proud of Elizabeth's charitable deeds away from the cameras. "No one ever tells about the good things Elizabeth has done—the hospitals she has established in Africa, all the things she has done for crippled and retarded children. The little girl she adopted in Germany (Maria Burton) is one of the most beautiful girls you have ever seen.

Elizabeth's been a considerate person since childhood," Sara recollected. "We used to take her for walks in London and little dogs, even strays she had never seen before, would jump up, and she loved them. All through her life she's been that way. Little animals that she's saved—a love of humanity, and a love of doing good. It's a sad comentary on our state of living that all the good things are ignored."

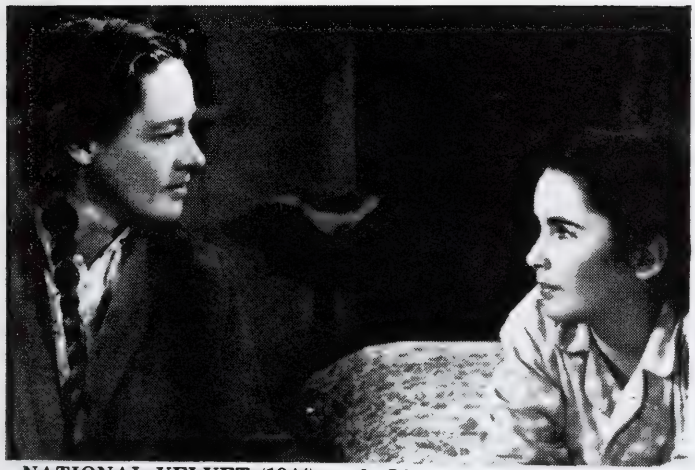
Elizabeth Taylor keeps forgoing ahead, expanding and emphasizing her talents. She completed HBO's "Nobody Makes Me Cry" in Toronto with Carol Burnett and 5 days later headed for New York to begin rehearsals for a seven-month tour with Richard Burton in Noel Coward's "Private Lives." Elizabeth and Burton compare themselves to a pair of scissors that cannot be separated, they are closer than ever. In spite of two divorces and remarriages, they remain deeply involved, though not in the romantic way the press loves to indicate. Following "Private Lives," Elizabeth plans to do another HBO drama before returning to the stage in 1984 partnered with producer Zev Bufman in "Sweet Bird Of Youth." They'll also produce "The Corn Is Green" and "Inherit The Wind."

In summing up her world famous daughter, Sara Taylor adds, "I think she has been the most wonderful daughter, and the most wonderful mother in the whole world. I thank God every day."

TOP PHOTO shows a glorious Liz at 3 while Sara looks on adoringly. Middle shot was taken when Liz and Nicky Hilton returned from their European honeymoon and Sara met them. Bottom shot was taken of baby Liz at Little Swallows, the family country home in Kent, England.

MOVIE HIGHLIGHTS OF LIZ TAYLOR'S CAREER

A PLACE IN THE SUN (1951) was Liz's triumph. Not only did her beauty reach full-fledged womanhood, but under George Stevens' taut direction Liz gave a performance that she has yet to equal. During the filming she fell in love with Montgomery Clift and that friendship lasted until his death. They made three films together.



NATIONAL VELVET (1944) made Liz a star. Here with Anne Revere as her mother. Ironically, Anne Revere also portrayed Montgomery Clift's mother in "A Place in the Sun."

RAINTREE COUNTY won Liz an Oscar nomination for her haunting performance as a mentally ill southern belle. Monty Clift was her co-star. The film got mixed reaction.

ELEPHANT WALK with Peter Finch was not a good movie. Liz replaced ailing Vivien Leigh who was shown in long shots. Best thing about the film was Liz's beauty.

THE SANDPIPER was the third teaming of Liz and Burton. The film made money but was panned by the critics. Everyone liked the music and scenery.

LITTLE WOMEN (1949) Hairstylist Sidney Guilaroff gives a final okay to Liz's blonde wig while director Mervyn LeRoy looks on. The film was a hit.

BUTTERFIELD 8 (1960) won Liz her first Oscar, which she should have won for "Cat on a Hot Tin Roof." Here with the late Laurence Harvey. Liz hated playing a prostitute.

Jessica Rains Talks About Her Father.....

CLAUDE RAINS

JESSICA RAINS TODAY

JESSICA AS A CHILD WITH CLAUDE

Hollywood Studio Magazine wishes to thank Miss Rains for contributing this story. As a working actress, Jessica is carrying on the Rains' tradition. She has appeared in the films "Kotch." "Islands in the Sun," and many television shows.

The classic "Casablanca" and "Notorious" are the films featured on these pages.

Few people who have seen a Claude Rains performance will ever forget his screen presence. He stole every scene he was in whether it be with Bette Davis, Bogart or Vivien Leigh. His impeccable speech and restrained manner always held his audience captive. But off screen he was very unlike the characters he portrayed.

One of twelve children, he came from a meagre background in England. Most of his brothers and sisters died at an early age from malnutrition. He didn't attend school past the second grade and as a youngster he was afflicted with a severe speech impediment. He couldn't say R's and had what most thought was an incorrectable cockney accent. This he corrected himself without formal assistance and it was this voice that won him his first movie role, at age 42 in Universal's "Invisible Man."

Rains was already an established stage actor when this film role landed in his lap accidentally. He was appearing on the New York stage and had earlier come out to Hollywood and made an unsuccessful screen test. His theater mannerisms and stage speech were not what Hollywood was looking for.

But later when Universal was looking for someone to star as "The Invisible Man" the film's director heard Rains' voice as the test was being run in an adjacent projection room. From that moment he decided that Rains must star in the film. It made no difference what he looked like as his face only appeared on the screen twice during the film. It was that magnificent voice that won Claude Rains the part and started him off on what was to be a most prominent screen career.

Though Rains was a most retiring man, he managed to marry six times. His only daughter, Jessica, was born to his fourth wife and became the joy of his life right up to the time of his death at age 77.

continued on next page

"MR. SKEFFINGTON" with Bette Davis. Off screen they were great friends.

CLAUDE RAINS

Continued

Today, Jessica Rains is a working actress and has a child of her own who also aspires to be in motion pictures.

"My father wasn't exactly keen on me being an actress," Jessica recalls, "but he eventually gave in. As a matter of fact when he died we were planning to appear in a film together about Marco Polo."

Claude Rains was 48 when Jessica was born, but despite the age difference they were very close and Jessica was rarely around a show business crowd.

The Rains family lived on a farm in Pennsylvania where Claude considered himself a working farmer. Between film roles he oversaw the 500 acres himself often driving his tractor and successfully breeding cattle and raising crops. When he could squeeze in the time, Rains would buy other old houses near the farm and fix them up. He loved shopping for antiques and had a great appreciation for fine things.

The Rains' social life was very simple at the farm, but Jessica does remember Bette Davis visiting with her various husbands from time to time. But as a child, Jessica was convinced that her father was a farmer and not an actor.

Among those in Hollywood Rains considered friends were Jimmy Stewart and Henry Fonda. But generally he didn't have much use for the Hollywood way of life. He never watched his own dailies and he rarely saw his own films. Two that he confessed to admiring were "Casablanca" and "Kings Row."

He felt that an actor's life was full of disappointments and even though he was a tremendous success he spent a great deal of time waiting for his agent to call so that he could work again.

CLAUDE RAINS MOVIE MAGIC

DECEPTION starred Bette Davis, Rains and Paul Henreid who had achieved startling success previously in "Now, Voyager." Bette and Claude made three films together.

SET VISIT. Jessica, age 7, her mother, Frances Pepper, Merle Oberon, and Rains. Merle and Claude were starring in Universal's easily forgotten "As It Was Before."

HITCHCOCK directed Claude in "Notorious." Few directors were able to assist Rains in his portrayals. He usually had the character and scenes in perfect order without help.

CAESAR AND CLEOPATRA starred Rains as Caesar and the beautiful Vivien Leigh as Cleopatra. When released it was not a hit, but today it's considered a classic.

RARE PHOTO of George Bernard Shaw and producer Gabriel Pascal on the London set of "Caesar and Cleopatra." Rains had important friends but was unimpressed with them.

REMEMBERING ALICE FAYE

IN EARLY DAYS, Alice took a train from New York City's Grand Central Station to Union Station in Los Angeles for her film bow in "George White's Scandals." She went on to become Queen of the 20th Century-Fox musicals. Then came Grable.

ALICE FAYE TODAY!

By Robert Kendall

Alice Faye has been enjoying her travel and personal appearances. Arthur Nicholson reports from *London* on her latest appearance on television in the United Kingdom.

Mary Martin interviewed Alice on television twice on her "OVER EASY" TV show from *San Francisco,* and the response was great. Alice enjoys going to *New York City* in the fall and spring, staying at the St. Regis Hotel.

"New York City is my hometown," Alice reminisces, "it holds many happy memories for me, including my show biz beginnings in *'George White's Scandals'* on Broadway."

Alice Faye and Phil Harris were honored in Hawaii for their long-running radio show recently. They have long enjoyed the casual life of Hawaii. Martin Denny's lush music always appealed to them, so they make it a point to see Denny and his orchestra when in Honolulu.

In *Hollywood,* Alice starred opposite Will Rogers Jr. on "LOVE BOAT" at home studio, 20th-Century-Fox. The episode in which she appears has been revived repeatedly.

Thunderbird Country Club, Rancho Mirage, near *Palm Springs* is a place where she makes it a point to swim every day, play golf, go for long walks, and do some gardening as well. For a time, Alice studied painting. She still finds time for charity work. Phil Harris makes charity appearances, and also continues to wow audiences as he performs in clubs or on television.

Alice and Phil were "Queen" and "King" at the Mardi Gras in New Orleans one year, and at the Desert Circus in Palm Springs, ushering in the new season.

That triumphant smile on Alice Faye's happy face reflects her ability to enjoy so much of life. She *always* seems to be having fun when she is performing. Maybe that's why audiences join in with such enthusiasm whenever Alice Faye appears.

ALICE FAYE IN LONDON

by Arthur Nicholson

Alice Faye flew into London March 11 by Concorde with her friend, columnist, Jeldel Baxter-to tape a TV show on March 13, for later screening on British TV. The show was *"LOOKS FAMILIAR"* a purely nostalgic show. They usually have 3 guest stars, sitting alongside the host Dennis Norden. They see film "clips" from old movies, TV shows, and all branches of show business. Then, they're asked questions about the "clips" and reminisce about movies, shows and stars.

But with Alice Faye, they did a special show, first of its kind in which she was the only guest. TV had alerted the Alice Faye Appreciation Society and got background material, etc. in exchange for tickets to see the show recorded. When Alice was introduced-the entire audience applauded and cheered for a record-breaking five minutes. The show did eventually get under way. Alice had been nervous but that reception gave her confidence. She looked gorgeous in a red outfit and was so relaxed.

When shown a clip of a young Phil Harris, she got a big laugh by saying in broad stage "cocknay"--"EE's me husband" and sang a bit of his songs "That's What I Like About the South". She ended with the complete, "You'll Never Know" with audience joining in.

Part of the audience were fans, others the regular television audience, and there were also British film and television stars who came to London just to see Alice Faye on this special tribute show.

When the show ended she got a really tumultuous standing ovation. She stood for ages in tears--blowing kisses, and bowing! Then they had us get all the fan club onto the studio set. Alice met everyone--some had travelled hundreds of miles. She signed autographs, photos, records--everything and anything. She posed for pictures and loved it all.

At a champagne reception later--producers told how they couldn't believe the reception she'd had. They've had all the biggest names of American and British movies and TV on the show, but never a reaction like that. So pleased were they--they had her stay over another day to do a guest shot in a "This Is Your Life" show, and they want her back for more TV shows later in the year.

The TV columnist Jewel who had come with her exclaimed, "My God, Alice, they really like you in England!"

Alice Faye replied, "No, honey--that's LOVE, you can feel it!"

IN PALM SPRINGS, where she and Phil Harris make their home, here's Alice decked out in western attire the year she reigned as Queen of the Desert Circus. She's a happy grandmother today, as well as a happy wife. Early skeptics said the marriage wouldn't last.

GOOD NEWS was Alice's return to the stage. Here she's kissed by leading man John Payne (right) with whom she made several films at 20th. Stubby Kaye is the other kisser. Alice hasn't made a film since the re-make of "State Fair" with Pat Boone.

AT STORK CLUB in the forties, the late Andy Devine drops by to say "hello" to Alice and Phil Harris. New York is Alice's hometown. She, Andy Devine, Tyrone Power, and Don Ameche starred in "In Old Chicago." Alice and Phil had their own NBC radio show.

The Mysterious Peter Lorre

by George Hadley-Garcia

His first film was his best, and some say that after "M," it was downhill for Peter Lorre. But Hollywood was not, and is not, primarily about quality, but about quantity, in which gems inevitably pop up amongst the chaff—and the chaff wasn't that bad, in the black-and-white days when Lorre was a master of the macabre, spicing up every picture he appeared in.

Today, there is a Peter Lorre cult, and he is more highly regarded than his comrades in cinema crime, the late Boris Karloff and Bela Lugosi. Lorre's roles had more variety and more subtlety. Also more pathos—sometimes he was doing wrong, but still managed to touch you and earn your sympathy. His dozens and dozens of films are a fond legacy from a time when Hollywood horror and drama was implied, powerful and non-sickening.

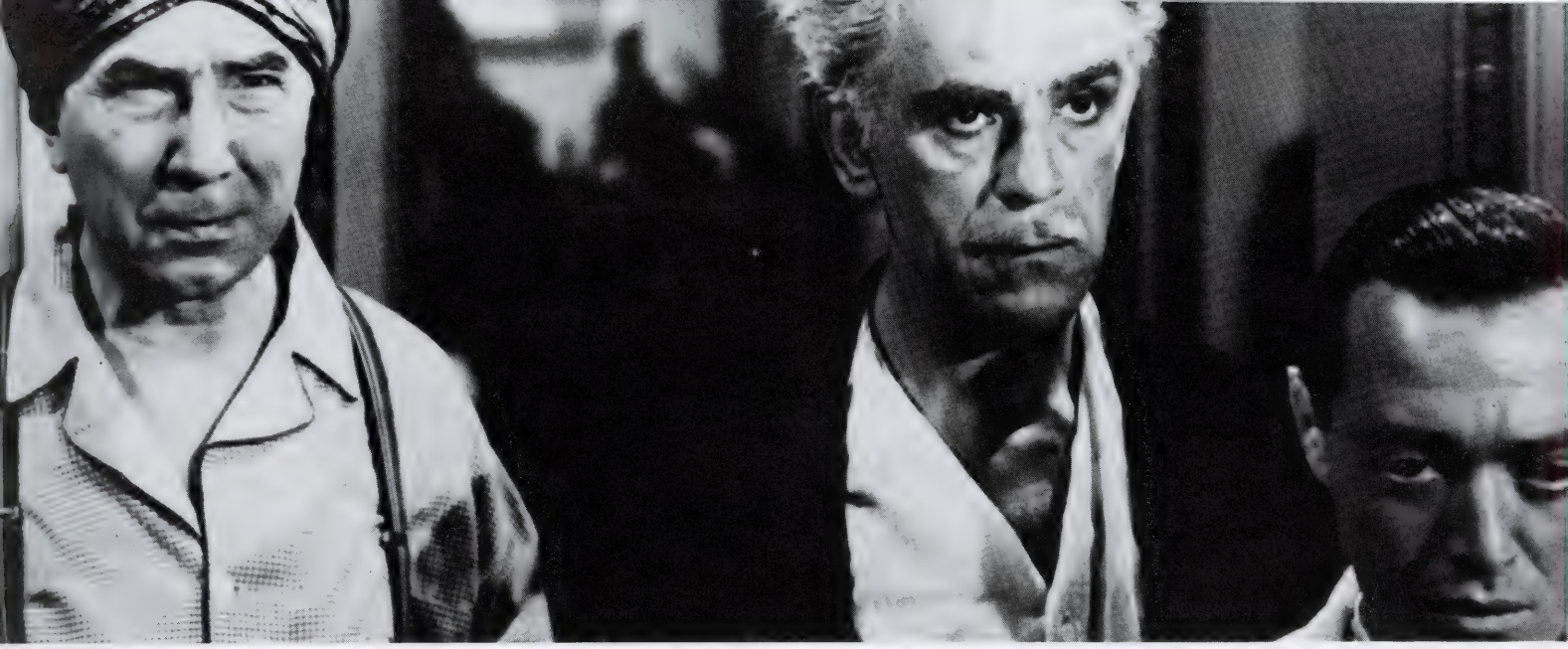
PROFESSIONAL APPLAUDER

One man who knew Lorre well was his biographer Stephen D. Youngkin, who authored the 1982 Citadel Press book, "The Films of Peter Lorre," the only major book written about the actor to date. the book is as much a biography as a filmography, and begins with the birth of Laszlo Loewenstein in Rozsahegy, a village in the Austro-Hungarian Empire. Lorre, who many fans felt didn't earn enough praise in his lifetime, began his career as a professional applauder in the theatre. He became friends with Bertold Brecht and thus became a stage actor, leading eventually to his shattering role as the child-murderer in Fritz Lang's classic, "M."

Lorre also worked in Austria, France and England, but made his biggest impact in Hollywood, in films like "Casablanca" and "The Maltese Falcon." Who can forget characters like Joel Cairo and even the now-ridiculous Mr. Moto? Lorre's fortune was his plastic face, with the distinctive features and the unforgettable eyes. Alternatuely sharp, soft, chiseled and round, the face filled and inhabited a surprising number of roles, and in the book's photos, the fact emerges that if Lon Chaney was the Man of 1,000 Faces, then Lorre had at least 100, ranging from attractive to repellent, warm to reptilian, child-like to decadent.

DIED AT 59

The book reveals much about the private Peter but wisely concentrates on the career, and what a career it was. Like many of today's stars, Lorre died prematurely, at 59, but in his first film he worked with Lang and Billy Wilder, and his first English-language film was for Hitchcock. Well-liked by coworkers, he was nonetheless a mystery



Bela Lugosi, Boris Karloff, and Peter in "You'll Find Out."

Boris Karloff with Peter in "The Raven."

With Bogart in "The Maltese Falcon."

to many of those around him, always holding back something. His brother, Andrew Lorre, who wrote a foreword to "The Films of Peter Lorre," declared, "This book will help explain him better to his public, as well as to his family."

Though he worked continuously, with only a few years' intervals between his final films, Lorre was relieved when the Mr. Moto series—beforeWWII—gave his career a new lease on life. The series, though not remembered as fondly as the Charlie Chans, was quite popular in its time.

His best role besides "M"? Many feel it is "Crime and Punishment," which was recently redone for "Masterpiece Theatre" on TV (with John Hurt as Raskolnikov)—and negatively compared to the 1935 Lorre version, in which the student's torment and complex murderous motives were more apparent.

Lorre was also a master of comedy, alternating films like "The Mask of Dimitrios" and "The Boogie Man Will Get You" with "Arsenic and Old Lace" and "20,000 Lea ues Under the Sea" and "The Comedy of Terrors." His penultimate film was a foray into a then-popular genre, "Muscle Beach Party," and his final role, in Jerry Lewis' "The Patsy," was his best in years. Had he lived longer, Lorre would likely have created many more fine roles and become an outstanding character actor, away from the ghoulish roles that had largely stereotyped him since "M."

As Vincent Price says in the book, "You may not remember the leading man in a Lorre film, but you remember Peter—some little moment of Peter's whimsy blots out the plot and rest of the cast."

Modestly, Lorre called himself and his fellow actors "face-makers." Whether it was his work in "Mr. District Attorney" or "Casbah," "Rope of Sand" or "Beat the Devil," he himself underestimated his talent, and was painfully aware he wasn't allowed to give it free range in tinseltown. For his more lasting happiness, he turned to his family, and those relationships are chronicled in the book.

But any Lorre film was memorable, and as Price notes, "He was an original in a profession that tends to specialize in copies."

"THE FILMS OF PETER LORRE" (Citadel Press, $18.95) is a fascinating, even tantalizing, addition to Citadel's fine series of filmographies. Who hasn't at one time or another been scared out of their wits by the screen exploits of that diminutive, eerie man who was underrated as an actor, and is today something of a pop-art cartoon character? The book (by Stephen D. Youngkin, James Bigwood and Raymond G. Cabana) features, naturally, an introduction by Vincent Price, who also read Lorre's eulogy.

The authors declare that even if Lorre hadn't made any films other than "M," his place in screen history would have been secure. That's arguable, but the fact is, Lorre was almost a workaholic, and this book proves it, containing all of the films (even the early German ones). Remember Mr. Moto? It was Lorre. Remember Lorre in "Casablanca," or teamed with Sydney Greenstreet? The book is meticulously researched, and Youngkin was Lorre's for this book, a must for nostalgists, buffs of the eerie, and confirmed Lorre fans.

MERLE OBERON: TORMENTED BEAUTY OF LOVE, DECEIT AND PASSION

by Gene Sheppard

Merle Oberon, one of the most beautiful and admired movie actresses in the world, is the subject of the most scandalous, explosive and revealing biographies of 1983. *Princess Merle* by Charles Higham and Roy Moseley relentlessly traces the fascinating fairy-tale life of the peerless beauty through scores of interviews and careful research to disclose in detail a life founded on a lie compounded by many untruths in her quest to successfully rise to the pinnacle of international society.

Charles Higham and Roy Moseley have penned a triumph of a book that is a masterpiece of brilliant writing juxtaposed with expert investigative reporting and *Princess Merle* will surely be one of the most talked about books of the year. This writer, with grateful appreciation, acknowledges *Princess Merle* as the source of many of the facts in this article.

Her original studio biography is largely fictional. Supposedly, Merle was born on February 19, 1911 in Tasmania, a remote island state south of Australia, as the only daughter of the wealthy Major and Mrs. Arthur Thompson. When the brave Major Thompson was killed on a hunt, Merle lived with her fictionalized godparents, Lord and Lady Monteith in India. These titled aristocrats gave her an impeccable upbringing and education until she became a local beauty and a wealthy, respected uncle arranged for her to study in Paris and London.

BORN IN BOMBAY

Merle Oberon's actual background is infinitely more intriguing. She was born in Bombay, India as the daughter of an impoverished Indian mother with a trace of Maori Blood and a British railway engineer who died of pneumonia in 1914. Her birth took place in a charity hospital and her clumsy delivery left her with a heart defect that would plague her throughout her life. She was named Estelle Merle O'Brien Thompson and nicknamed "Queenie".

Her mother, Charlotte, raised her with loving care in Calcutta while seeking to forget her other daughter, Constance, that she had abandoned in Bombay. The mother earned a living as a nurse and mistress to rich men, who gave Queenie Thompson many advantages. By 1928 she was a stunning beauty with her dusky hair, smoky half hazel-half green eyes, glorious full lips and a ravishing figure that entranced men. Queenie was in love with the idea of love, ambitious and dedicated to an upward mobility in her life. A half-caste or Anglo-Indian had no future in India where she was accepted by neither the British nor the Indian. Financed by her lover, Sir Victor Sassoon, Merle left India with her mother as her maid for the French Riviera hoping to land a job as a white aristocrat with famed movie director Rex Ingram. Ingram was entranced with the exotic Merle and cast her hastily in *The Three Passions* in 1929. She used the money she earned to travel to London.

In London, enhanced by white make-up, dressed with studied elegance and accompanied by her mother as her maid, she captivated the hearts of men as a cultured aristocrat. She obtained in a cunning devious way a job as hostess in the elegant Cafe de Paris, mecca for the titled rich and an ensured entree into the highest social circles. With dazzling swiftness, Merle rose in the hierarchy of society with a series of lovers, several films and friendships with Douglas Fairbanks, Sr. and Jr., Lady Sylvia Ashley, the Duke and Duchess of Kent, Lord and Lady Plunket, the Prince of Wales and Alexander Korda, the great producer-director who founded London Films in 1932.

ANNE BOLEYN

Alexander Korda, who dreamed of marriage when Merle was his equal, signed her for a brief role as Anne Boleyn in *The Private Life of Henry VIII* (1933). Before she could film her brief two-minute scene, she discovered she had tumors in her Fallopian tubes, necessitating an immediate operation. During the operation, the doctor discovered cancer in both tubes, removed both and did not tell Merle she could never bear a child.

Upon recovery, Merle returned to the set determined to make the most of her brief execution scene. Korda and the entire world was thrilled by her poignant, haunting two-minute portrayal which effectively stole the film from Charles Laughton and the other wives. She emerged a star and the toast of London society.

Merle filmed *The Scarlet Pimpernel* in 1935 with Leslie Howard and their passionate love affair began. Leslie Howard, who was at the peak of his career and happily married, was a prized stud in private life and his performance in bed mythic. He and the sexually voracious Merle were an explosive romantic team off-screen and she would treasure this legendary affair forever.

DARK ANGEL

The anguish of Merle's Anglo-Indian blood heightened with the need to conquer America. Aided by powerful Joseph Schenck of United Artists with whom she had an affair, she traveled to America in 1935 to star with Maurice Chevalier in *Folies Bergere.* This was followed by an enchanting, electrifying performance in Samuel Goldwyn's *Dark Angel* (1935), earning her an Oscar nomination.

Her compulsion for success, money and fame resulted in a series of films: *These Three* (1936)—a brilliant performance of the Lillian Hellman play; *Beloved Enemy* (1936)—to promote her new lover David Niven; *I, Claudius* (UK, 1937)—uncompleted due to Merle's near-fatal car crash injury; *Over the Moon* (UK, 1937) and *The Divorce of Lady X* (UK, 1938)—mild comedies to cheer up Alexander Korda; *The Cowboy and the Lady* (1938)—to return to America and star with Gary Cooper; and *Wuthering Heights* (1939)—to portray Cathy Linton opposite Laurence Olivier's Heathcliff.

Wuthering Heights, produced by Samuel Goldwyn and directed by William Wyler, was a classical masterpiece, capturing Emily Bronte's novel to perfection. Merle Oberon and Laurence Olivier achieved immortality in the film with their beautiful inspired performances. It placed Merle in the forefront of her profession and she could return to England with a professional reputation that placed her on an equal level with Alexander Korda, which was necessary for a marriage between the two.

STUNNING JEWELRY

Her Anglo-Indian spirit longed for acceptance at society's highest level. Korda was the greatest film figure in England with power and influence in Whitehall and Buckingham Palace. In 1939 Alexander Korda married Merle Oberon and his wedding present was the magnificent necklace that had been worn by Marie Antoinette and helped cause the downfall of the French monarchy. It was the beginning of Merle's stunning jewelry collection.

On September 3, 1939, World Was II began in England. Alexander Korda and Merle took an active part in the war effort, either as secret agents for England and American or couriers of Top Secret documents. Merle often barely escaped death. She also financed *That Hamilton Woman* (1941) for Korda and Winston Churchill to closely unite America and England. The classic film was a triumph for stars Vivien Leigh and Laurence Olivier, Korda, Churchill and the free world. Alexander Korda was knighted by King Geroge VI for his services to the Crown in the war. There is no doubt the award was also intended for Merle. She became Lady. Korda and was accepted by the King and Queen.

continued on next page

As Cathy in 1939's "Wuthering Heights."

Merle divorced Alexander Korda in 1945. She had never been sexually attracted to him but had worshipped his great intellect and power. She married cinematographer Lucien Ballard, with whom she had been engaged in a passionate affair. Ballard, with his handsome masculinity and sexual expertise, satisfied Merle's insatiable libido. She would divorce him in 1949.

Merle had starred in 10 films since *Wuthering Heights,* but all merely showcased her beauty, In 1945 she was offered the role of George Sand in *A Song to Remember,* a biography of composer Frederick Chopin starring Cornel Wilde. Merle wisely chose not to emulate Sand's masculine looks and, realizing George Sand was Chopin's soul and he needed Sand's strength of purpose, masculine vigor and strength to compose music, she adapted her role accordingly.

Merle turned herself into a masculine woman and Cornel Wilde, the most masculine of men, turned himself into a tubercular, physical weakling. It is amazing that Merle did not have an affair with Cornel Wilde because he had everything she admired in a man. Instead they synchromeshed their performances beautifully and *A Song to Remember* became one of the most successful films in history, catapulting Cornel Wilde to instant stardom and an Oscar nomination while Merle emerged again at the top as a star.

Merle filmed 15 movies from 1945-1973. With the exception of *Desiree* (1954) with Marlon Brando, *Deep In My Heart* (1954) as Dorothy Donnelly, *Of Love And Desire* (1963) with Steve Cochran and *Hotel* (1967) with Rod Taylor, none were notable in America except for Merle's beauty. All were well received abroad proving Merle was a truly international star.

Merle Oberon lived a haunted, tormented life. When her mother died, she could find no cemetery that would bury her and she settled for a remote unmarked grave. Pleading letters for acceptance and money from her crippled half-sister, Constance, irritated her by keeping her past alive. Merle answered with miserly sums of money but declared she had no half-sister. Merle's nephew Harry Selby and second husband Lucien Ballard state categorically that she did know, but her third and fourth husbands deny Merle's knowledge. If she did not know, why did she answer the letters and send even small amounts of money?

Merle had a compulsive need to search for beauty in men and a consuming sexual drive. She had alleged affairs with a legion of men—Leslie Howard, David Niven, Richard Hillary, George Brent, Lucien Ballard, Turhan Bey, Robert Ryan, Count Giorgio Cini, Richard Conte, Dr. Rex Ross, Marlon Brando, Richard Rush, Steven Cochran, Rod Taylor, Robert Wolders and many of her co-stars. She found lasting sexual and spiritual fulfillment only with Robert Wolders.

Although seemingly healthy, Merle was plagued with nighmarish complexion problems. She kept her youthful beauty by many painful "skin peelings", several facelifts, silicone treatments and constant injections of the living embryo cells of animals by Dr. Paul Niehaus in Switzerland. She endured her lifelong heart problems in private to preserve the illusion of youth. She delved into psychic premonitions and Spiritualism, influenced by Mary Pickford.

FIFTY MILLION DOLLARS

On July 18, 1957, Merle married Bruno Pagliai, reportedly worth fifty million dollars. For 15 years, Merle and Bruno built fabulous homes in America and Mexico that Merle designed as palaces. They adopted two lovely children, Bruno, Jr. and Francesca. Merle was a wonderful mother and they flourished under her care. As Empress to the international jet set, she entertained world leaders, heads of state, and the rich and the famous. She was blessed with friendships with Noel Coward, Frank Sinatra, Sir Laurence Olivier, the Duke and Duchess of Argyll, Norma Shearer, Mary Pickford, Douglas Fairbanks, Sr. and Jr., Marion Davies, Greer Garson, Cole Porter, Luis Estevez, Mexican President Aleman, President and Mrs. Lyndon Johnson, Lynda Byrd Johnson, George Hamilton, President and Mrs. Ronald Reagan, Betsy Bloomingdale, Prince Philip and Prince Charles.

In 1973 Merle Oberon met a handsome man 25 years her junior. To her, he was a young Adonis who shared all the intense feelings she possesed. She divorced Bruno Pagliai and married Robert Wolders in 1975. He was her one true love, fulfilling all her desires. They took a dreaded trip to Tasmania and India to unburden her ineluctable past. As a tribute to their love, beauty and spiritual awareness, they made one film together, *Interval* (1973).

Robert Wolders worshipped Merle, nursing her through her heart surgery and sleeping on a cot beside her bed. He and Bruno, Jr. were with her when she sufered her fatal stroke in 1979. Robert Wolders has been faithful to Merle's wishes after death. He has found happiness with Audrey Hepburn, but Merle will always be with him in spirit. Merle Oberon, who believed in Spiritualism, must be smiling at the happy couple.

She must be pleased with Charles Higham and Roy Moseley for writing the truth with understanding and compassion. This writer urges everyone to rush to the nearest bookstore and buy *Princess Merle.* **HSM.**

DAVID NIVEN was both co-star and lover to Merle. She had a way of dressing up her leading men in films. Their talents often overpowered her on the screen, but not her beauty.

LUCIEN BALLARD, cinematographer, was Merle's second husband. She divorced him in 1949. But he reportedly was a great lover and satisified Merle's strong sexual appetite.

LIKE A QUEEN, Merle arrives at a movie premiere with Dr. Rex Ross, in background. From her earliest days Merle fancied herself like a princess and kept up the image.

TURHAN BEY was a camp star of the forties. He and Merle appeared together in Universal's "Night in Paradise." As usual there were rumors of an affair between the two.

MILLIONAIRE Bruno Pagliai married Merle, and together they lived like royalty in Mexico until Merle divorced him for a man 25 years younger, Robert Wolders.

WOLDERS and Merle together at a party. Reportedly they were happy until the day Merle died. Today Robert Wolders is engaged in a lengthy relationship with Audrey Hepburn.

Cary Grant in "The Howards of Virginia"

STARS IN THE TUBS

By Richard Hudson

Cecil B. DeMille was once voted by the American Plumber's Association as "Man of the Decade" because he did more to promote the bathtub than all of their salesmen put together.

His first bathtub sequence was with Gloria Swanson in "Male and Female." When La Swanson entered the warm water, a new star entered the Hollywood scene . . . the bathtub. From then on any star worth her freckles immersed herself in everything from plain old rain water to asses' milk.

Claudette Colbert, as Nero's nympho in 1932's "Sign of the Cross," outdid even the Romans in her bathtub scene, and swam in a tub full of asses' milk. Later C.B. decided milk wasn't all that good and in the 1934 version of "Cleopatra," Claudette, the lady with the asp, soaked in regular water.

In "The Women" Joan Crawford spent half the film in the tub. It may not have been her best movie, but it was the cleanest. Today, there is so much nudity that a bathtub scene isn't at all exciting. But if nothing else, it might do something to clean up the movies.

Today, Richard Gere bares his all for art's sake. Yesterday's heroes were much more modest!

Edward G. Robinson in "Key Largo"

Bing Crosby in 1938's "Paris Honeymoon"

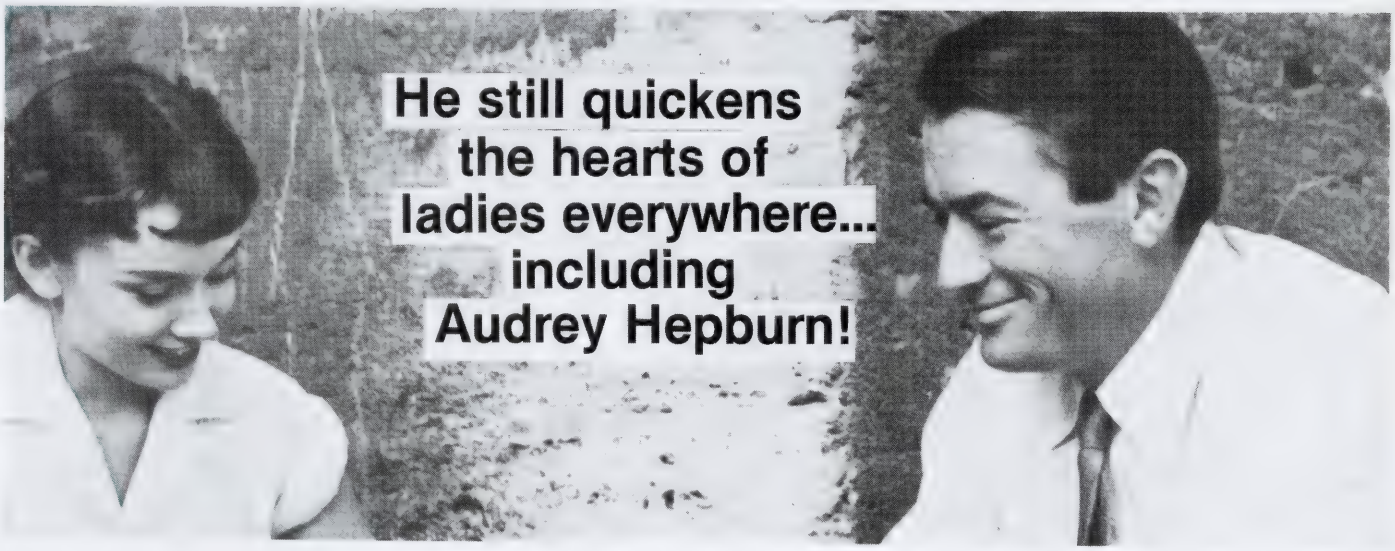
William Holden in "Horse Soldiers"

Rock Hudson comes into his own in "Pillow Talk"

BEAUTY AND BUBBLES! Upper left, Dietrich in an early outing; Lana Turner, above, in "Ziegfeld Girl;" Natalie Wood left in "Love with the Proper Stranger;" Kim Novak, right, in a publicity shot for Columbia; and below, Doris Day in "Pillow Talk;" Opposite page above Garland takes a shower in "Summer Stock;" Monroe does a take in "Seven Year Itch;" Right, Olivia DeHavilland in "Government Girl;" Merle Oberon in "Night in Paradise;" Harlow in "Hold Your Man;" and below, Claudette Colbert in "Sign of the Cross," a DeMille epic.

STAR
in the
TUBS

GREGORY PECK
The Silent Sex Symbol



by George Hadley-Garcia

He's seen most often these days on television in special events, but Gregory Peck hopes soon to return to the big screen in his own production of "Dodsworth" which Sam Goldwyn made very successfully in the thirties starring Walter Huston and Mary Astor.

Before her death, Peck had spoken to Grace Kelly about doing the Astor part in the re-make, but no decision was reached. Elizabeth Taylor has also been touted as Peck's co-star in the film portraying his wayward wife. But so far, nothing is definite. In the meantime he is making plans in his palatial home in Holmby Hills.

A neighbor of his is Streisand; the two are mutual fans, and his favorite singer is Barbra, all of whose records he owns—when she recently visited, she took the opportunity to correct the spelling of her first name on his record shelf. She has said, "Two people above all I'd love to work with—Brando and Gregory Peck."

Of late, Peck has been less busy with acting chores, for he has become both more selective and more involved with his family. His son Carey has political ambitions and was said to be a leading contender for state senator against Tom Hayden, Jane Fonda's husband. Also, Greg and his lovely French wife Veronique (perhaps Hollywood's most gracious, in-demand hostess) travel frequently and are close to their other children, especially since the 1975 suicide in Santa Barbara of Jonathan Peck, Greg's eldest son, a TV journalist.

Peck has spoken about his son and the aftermath, but though the loss will always be with him, he does not dwell on it, and it has not dimmed his other activities, including campaigning for fuel conservation. Unlike some less cooperative, less sought-after superstars, Peck does not mind going over some of his past glories. He packs in comments and humor into the short time allotted, often surprising one (he and Marilyn Monroe were to have co-starred in "Lets Make Love," but couldn't come to terms on billing; she was eventually billed first over the wooden Yves Montand), always being candid.

It was "The Omen" which made him box office again, after a series of sincere duds. Its success delighted and surprised him. "I know it was cleverly contrived claptrap, but it gives me a new lease on life. Frankly, I was pretty much on the fringe, based on the things I'd done recently. Then the phones started ringing."

A recent non-hit domestically was "The Sea Wolves," billing Peck above Roger Moore, David Niven and such. Overseas, it did great business, and the actor receives many offers to go to Europe and work with French and other directors. But as a product of Hollywood, he has usually done very American films and stayed in the mainstream. He was inevitably cast as a hero, or at least a leading man, and didn't portray a villain until "Brazil." But he was never monotonous, as anyone can attest who's seen such varied films as "Moby Dick," "Roman Holiday," "On the Beach," "To Kill a Mockingbird," "Arabesque," "Horatio Hornblower" or "Spellbound." He recalls:

"My orientation was toward versatility. I rejected the idea of getting typed, so that when they offered me parts like ones I'd already done—the martinet with the heart of gold in '12 O'Clock High' for example—I turned them down. I was offered a number of those parts—the hard-driving man, dedicated and a bit neurotic. If it weren't for the noble objective, he would be a little masochistic. If I had played it three or four more times, I might have gotten into it." He also cites the example of his semi-villainous turn in "The Gunfighter."

Additionally, he has worked as a producer, until recently. His first film as such was "The Trial of Catonsville Nine." He also did movies like "The Dove" and the Israeli Western "Billy Two Hats." But Peck will be best remembered as perhaps the most romantic, low-keyed leading man, partnering the movies' most wonderful women. Possibly his best-loved film (it was voted the no. 2 favorite black-and-white film ever by moviegoers, after "Citizen Kane") is 1953's "Roman Holiday," which introduced

Audrey Hepburn to the world and won her an Oscar. It was thanks to Peck's generosity that her name was put above the title, on a par with his. "It was more her picture than mine," he still admits. "She was a phenomenon, and was and is a magnificent lady and human being."

AUDREY HEPBURN

Why don't the two work together again? "We've said over the years that it's the greatest idea, but the script . . . where are the scripts worth doing?" Peck usually shies away from sensational, overly violent or explicit projects, and naturally does not feel he should lend his talents to a film dominated by robots or made by computers. "Audrey and I are old-fashioned, I guess. I don't want to play the man who hatchet-murders her, and she doesn't want to play the tormenting, nagging wife with a young man on the side." Another reason for their ongoing friendship was Greg's introducing the then-newcomer, in Rome, to her first husband. Mel Ferrer.

Another favorite of Peck's is Sophia Loren. The two did "Arabesque" for Stanley Donen simply because they'd long wanted to work together. They too remain friends and hope to repeat the chemistry on-screen. He chuckles, "Sophia was a little inclined to scene-stealing. Not out of any meanness but from her natural energy and high spirits. I used to kid her that I had to stay on my toes to keep up with her. We were shooting 'Arabesque,' and there was a scene where we had to crawl on our hands and knees through a cornfield. We were being chased by a harvester that was meant to mow us down. Now, Sophia can run faster than I can, and she can crawl faster than I can, but I was supposed to be the hero rescuing her. So I was scrambling like mad to keep up with her and she was always a nose ahead of me, like a racehorse who wants to get in first. I kept saying, 'Slow down, Sophia, slow down so I can save you!"

A future film project may find Peck playing father to John Travolta, but he declines to comment on the future, other than noting, "I'm not a workaholic. It's true that older parts are hard to come by, but one has to be prepared. Look at Hank Fonda and Kate Hepburn in 'On Golden Pond.' Ingrid (Bergman) did a wonderful job playing Golda Meir on television. I look forward to working until the end, a long, long time from now. But life is precious, and work, though rewarding, sometimes gets obsessive. Loved ones have to come first, and they do, now."★

PECK and Bergman scored a big hit in Alfred Hitchcock's "Spellbound." Greg has played opposite the screen's biggest stars and each of them has been in awe of his professionalism and his underplayed sex appeal which he prefers to ignore.

VERONIQUE and Greg on a night out with the now-separated Johnny Carson. Veronique is one of Hollywood's top hostesses. She and Greg travel extensively and are on Movietown's list of A party guests. Greg hopes to star soon in a remake of "Dodsworth."

FAMILY MAN. Here Greg appears with his mother, politically ambitious son Carey, and daughter-in-law Kathy. They have already made him a grandfather. Greg works avidly for political causes and encourages his son to work hard for his beliefs.

Where Is Jean Brooks?

Once married to director Richard Brooks, this 'B' movie star has totally disappeared!

by Doug McClelland

RICHARD BROOKS and Jean were married in 1941 in Encino, California. They divorced a few years later and Richard went on to script and direct "Cat on a Hot Tin Roof," "Elmer Gantry," and "In Cold Blood." Jean disappeared and no one, including Richard, knows where she is today.

Hollywood loves a mystery, and not always on the screen. Who killed director William Desmond Taylor? Was director Thomas Ince murdered, and did Louella Parsons witness it? Was actress Thelma Todd murdered? Was Marilyn Monroe? What did mogul Herbert J. Yates see in Vera Hruba Ralston?

For me and many other "B" movie fans, one of the more perplexing mysteries is: Where is Jean Brooks? She of the fondly recalled flaxen comeliness and searing intensity that could not camouflage a sad-eyed vulnerability. Silents star Louise Brooks (no relation) has had her revival; perhaps Jean would have her turn if she could be found.

As Jeanne Kelly, she was seen most prominently in 1940s Westerns at Universal Studios and then, re-named Jean Brooks, at RKO in the low-budget but high-quality films of late producer Val *(Cat People)* Lewton, whose specialty was the "psychological" suggesting of horror. In the mid-1940s, sans pronouncements, she disappeared from the screen, indeed from public awareness—upon which, candidly, she had had too little opportunity to make an impression in the first place. She has not re-surfaced.

In 1941, she had married writer Richard Brooks who would go on to become the scenarist-director of such major films as *The Blackboard Jungle, Cat on a Hot Tin Roof, Elmer Gantry* and *In Cold Blood.* He was then writing for radio and scripting films like the Maria Montez camp classics, *White Savage* and *Cobra Woman.* Recently, Richard Brooks, long divorced from the enigmatic actress, wrote me the following letter:

"I'd like to help locate Jeanne Kelly for you—but how?

"I last heard from her directly (by mail) while I was in the Marine Corps (at the time stationed in Quantico). After the war (1945) I tried to find her. No luck. We never had many friends before the war—and fewer later.

"Someone at RKO (don't remember now who it was) said she had returned to Texas. I have not heard from her or about her since.

"It would be comforting to think she found someone more suitable to her needs than I. Loving women should never marry writers. Writers

YOUTH RUNS WILD (1944) starred Jean with Glenn Vernon, pictured here. This was a juvenile delinquency drama out of the horror field, also directed by Mark Robson.

JEAN, in black wig center, appeared with Kim Hunter and Tom Conway in Val Lewton's and director Mark Robson's RKO film "The Seventh Victim" released in the year 1943.

THE LEOPARD MAN was a low-budget horror film by Val Lewton. Jean portrayed a singer who used a leopard in her act. Directed by Jacques Tourneur in 1943.

RKO FALCON mysteries starred Tom Conway, the brother of the late George Sanders. Jean is shown here with Conway in "The Falcon in Hollywood." Released in 1944.

make lousy husbands. I think I know why—but that's too long and dreary a subject."

What do we know about Jean Brooks?

Details of her studio-recorded background may be as illusionary as the scenario of a Val Lewton film. The daughter of an Irish nobleman, she was born (Lady) Yolanda Fitzgerald in Houston, Texas, on Dec. 23, 1916. She was raised, however, in Costa Rica, where her father was a coffee planter. She became more fluent in Spanish and (somehow) German than English, which she didn't really master until returning to the states much later for "advanced studies."

Eventually, she became a singing guitarist in Latin American nightclubs and played second lead in a Broadway play. When Hollywood beckoned, she worked with little notice at Warner Brothers and 20th Century-Fox. She also did four Spanish-language features with Mexican singing star Tito Guizar. Talk about checkered pasts.

Things looked up briefly when Universal signed her. She was featured in their 15-chapter serial *Riders of Death Valley* (1941), as well as three Johnny Mack Brown Westerns: *Son of Roaring Dan* (1940), *The Man from Montana* (1941) and *Fighting Bill Fargo* (1942).

At RKO, Brooks did five films in the quickie Falcon mystery series starring Tom Conway, her most frequent leading man (now deceased); but she is probably best remembered for her three today esteemed Lewton films: *The Leopard Man* (1943), as the nightclub singer who worked with a leopard; *The Seventh Victim* (1943), as the devil-worshipping "sensationalist"; and *Youth Runs Wild* (1944), as a war wife and mother who opened a day nursery. For a blonde starlet, she exhibited an extraordinary authority that should have promoted her to "A" pictures.

Instead she slipped—*bolted*—into obscurity. Her last released film was *The Bamboo Blonde* (1946), a Frances Langford vehicle. And sadly, because of the low station of her celluloud efforts, it is safe to say that many in the film capital did not even know she was gone. She was another example of wasted talent in the glut of Hollywood's "golden age."

Early in 1983, I talked with Powers model-turned-actress Elizabeth Russell who likewise found in Val Lewton films of the '40s the best showcase for her strikingly sculpted feline persona. Russell told me that although she, too, had appeared in *The Seventh Victim* and *Youth Runs Wild* she had no idea what had happened to Jean Brooks. "She never made 'the scene' in Hollywood," said Russell, "and I should know, because I did. I never saw her at nightclubs or parties. You could be in a picture with someone and never really get to know them. When I went to a preview of *Seventh Victim* and saw Jean Brooks up there on the screen, I thought, 'Where did *she* come from? Who *is* that girl?' Nobody had ever heard of her! In recent years, a number of people—most of them writing about the movies—have asked me about her. It's quite amazing."

Jean Brooks is remembered by those who know and love vintage cinema, especially the "B" movie enthusiasts (growing in number). She may have vanished from public view, but her special presence is still vital and full of promise on film.

So, Jean Brooks, if you read this, take your cue from our extra-terrestrial friend E.T. (whom Val Lewton would surely have photographed only in shadows): Phone home — Hollywood, that is. ★

JEAN SIMMONS

"My Whole Career Has Been A Lovely Surprise"

By David Galligan

Like the Rolls Royce, she has endured.

Two husbands, three packs of cigarettes a day and a string of movies later, Jean Simmons has survived the crunch. There is the feeling of Tiffany glass to her; a swirl of Technicolored vulnerabilities trapped below a smooth surface; a beauty undeniably and indelibly etched in celluloid.

"I didn't take acting seriously until I worked with David Lean on *Great Expectations.* The part of Ophelia in *Hamlet* came when I was 18—*after* I had played the harp and doubled for Vivien Leigh in *Caesar and Cleopatra* which also starred Claude Rains and Stewart Granger. It was all sort of magic time—meeting actors like Laurence Olivier and marrying a handsome movie star like Stewart Granger.

"I came to America in 1950. I don't know why I came over—I guess it was to marry Stewart—and Gabriel Pascal had sold my contract to Howard Hughes. When I asked him, 'Why did you sell me, Gaby?', he said, 'It was simple, I needed the money.' For a little while I felt like a commodity. You can't do that any more—it's not legal."

BAD ROLES

A succession of film roles followed —*Angel Face, Affair With a Stranger, A Bullet is Waiting*—"They weren't so hot." Things got somewhat better with costume epics like *The Robe, Desiree, The Egyptian*—"They're what I call my poker-up-the-ass parts. I was always standing around in films wearing chiffon—I did a lot of those. But in a funny sort of way I was never ambitious. I just loved working. Every time I did something it seemed to be a lovely surprise. My whole career has been a lovely surprise."

She is the only actress to have played opposite Marlon Brando twice.

"The first time I worked with him *[Desiree]* I was watching him instead of what I was doing because I was so fascinated by the way he would *get* to what he was doing. The second movie *[Guys and Dolls]* was more relaxed.

"Marlon and I weren't supposed to do our own singing in *Guys and Dolls*— we were going to be dubbed like they did everybody in those days. But Marlon and I had to rehearse the

JEAN and ex-husband Richard Brooks talk on the set of the movie "Mr. Buddwing" with co-star James Garner. Jean was the second Jean Brooks. The director was previously married to actress Jean Brooks who disappeared and has not been heard of since. See story on page 30 of this issue. Simmons is currently unmarried.

songs anyway. One day Samuel Goldwyn came on the Stage. Suddenly, there's whisper-whisper-whisper to Joe Mankiewicz and he said, 'I think you two are going to do your own singing. Better that you don't sound so good.' So we went along with that. Of course it would be easy to dub me but can you imagine somebody dubbing Marlon! It would be ridiculous."

Jean Simmons essayed the title role in *The Actress,* based on Ruth Gordon's early stage career. Spencer Tracy played her father.

"A lot of people *act* listening and don't really listen. I love to listen, the less I say the better. I learned a great deal about that working with Spencer. He was an extraordinary actor. His timing was unbelievable. I remember watching him work one day and he ate a whole meal and didn't miss beat."

FAVORITE DIRECTORS

She reminisces about some of her directors.

David Lean *(Great Expectations):* "Although I think I was too young and too stupid to realize his greatness, he kind of guided me to what he wanted. I couldn't tell you technically how any of the good ones really do it—they just talk to you and you keep thinking-thinking-thinking."

George Cukor *(The Actress):* "Let us not forget George. He was quite different because Spencer wouldn't ever let him give a line reading or anything but he played *my* role absolutely beautifully. I'd just sit there and watch—it was so marvelous to watch him—it was a great help. The best bit of direction I had from George was a scene I had involving my walk. He was very worried about it. I had a long walk to do in a very tight skirt. George said, 'Why don't you walk as though you're dying to go to the bathroom?' And it worked for that scene."

RICHARD BROOKS

Richard Brooks *(Elmer Gantry/The Happy Ending):* "My ex old man. When we did *Elmer Gantry* and *The Happy Ending* [her second Oscar nomination] he would hide the scripts to protect the original idea. Because a movie takes longer to release it could be on television within a month if somebody either hears about it or reads it. If you trust a director you have to go with his ideas because he's your audience. But you're always at the mercy of the editors. You do all kinds of things you think are marvelous which they end up cutting away from you. And you accept it. There's nothing else you can keep doing but trying.

"The bad directors are the ones who give you no help at all—the ones who don't say anything—good or bad. I'd rather someone say 'That's dreadful -that's the wrong way to do it'—but when nothing's said you go a little bit crazy."

For the most part Jean Simmons has used the medium of film to make her "stretches." Fiona "Fee" Clary in *The Thorn Birds* is another facet of her everincreasing gallery of characters.

"I hate the word *stoic*—everybody keeps using it to describe my character. It's just that she's the kind of lady who keeps it all inside. Hopefully, the camera was in the right place to get it. This is the only role I thought 'if I don't play this I'm going to kill!' Usually when I read a book or script I see someone else doing it much better. Well, when I read *The Thorn Birds* I said, "I *have* to play Fee.' So when I read Stan Margulies was going to produce it I got in touch with him. We met for lunch and had a lovely talk. He said, 'I'll let you know in a year.' He called me one day while I was in London and said, 'We're on our way, kid.'

"I range from 44 to my early 80s in *The Thorn Birds.* I went for something I learned from Larry when he was over here on one of his visits. He was telling stories at a dinner party. He said, 'You know, when I was a younger man I played King Lear who's an old man. When I played him I did him with a deep voice and all that. I did it all wrong because as you get older your voice gets thinner.' So I shot for that for my character in *Thorn Birds.*

"The makeup people had never seen pictures of my mother but they gave me her same hairdo. One day they stuck a hat on me. I looked in the mirror and burst into tears because it was my mum looking back at me. She died two years ago when she was 86."

Acting?

"I do love it. It's a catharsis—it lets a lot of garbage out. It takes a great deal to make me angry and I don't say a lot of things I should be saying—I keep it all bottled up—but when you're acting you get certain roles where you can just let go.

"I had the most wonderful time with the television movie of *Valley of the Dolls.* I played a real *bitch*—I had one scene where I destroyed everything in sight!"

Jean Simmons—as gentle and durable as English linen.

PATRICIA NEAL

By Brian O'Dowd

Back in America after the break-up of her marriage, Patricia Neal is actively pursuing a career that hopefully will bring her back to the large screen. She has overcome a number of personal tragedies, but has no intention of letting anything negative get her down.

Born on January 20th, 1926, Patricia Louise Neal married Roald Dahl, famous author of Children's books in 1953. Recently separated they have five children: Olivia, Tessa, Theo, Lucy and Ophelia.

On stage she won critical awards for her performance in "Another Part of the Forest." Then she came to Hollywood for her first film, "John Loves Mary." Ronald Reagan played John. Then in the same year, 1949, she starred with Gary Cooper in "The Fountainhead." The film was a failure but Cooper and Neal fell in love.

GARY COOPER

She remembers, "Coop was lanky, took everything in his stride and went through life as easily as possible. He appealed to me and I appealed to him." For a time it seemed as if there might be a marriage as Cooper had openly separated from his wife of many years and spent all his time with Pat. But it wasn't to be.

"Wouldn't you know," she laughs, "that it would be just my luck to fall in love with a married man. He was wonderful, but a very complex person."

In 1950 she starred in "The Hasty Heart," again with her good friend Ronald Reagan and the film was a success. It also established Patricia Neal as a star to be reckoned with.

NINE WARNER FILMS

Pat made nine films for Warners from 1949 through 1951, which included "Bright Leaf," again with Gary Cooper, and "Three Secrets," with Ruth Roman and Eleanor Parker. Among her best films were "A Face in the Crowd," directed by Elia Kazan in 1957, and "Breakfast at Tiffany's" with Audrey Hepburn, George Peppard, and Mickey Rooney.

In 1963 Pat won the Academy Award for her performance in "Hud." Many felt the role was not large enough to deserve the Oscar, but that year Pat's was indeed the finest performance. Melvyn Douglas won the supporting actor role that year playing the father of Hud. Paul Newman was also nominated for the Oscar, but as usual, lost out.

Pat made two films with John Wayne: "Operation Pacific" in 1955 and "In Harm's Way" in 1964. She got along with Wayne best when they filmed the latter.

AWARDS

Since recovering from her stroke, Patricia Neal has been given many honors. Among them: In 1968 President Lyndon B. Johnson presented her with the Heart-of-the-Year Award given annually to a distinguished American for "faith, courage and achievement. . . who have inspired people everywhere."

In Dallas on October 2nd and 3rd, 1977, Neal was honored by the USA Film Festival at its annual Great Actress-Actor retrospective. Miss Neal was the first woman to be chosen by the festival, past honorees being Charlton Heston, Kirk Douglas, and Gregory Peck.

Recently she explained her separation from her husband sadly. "He became deeply involved with another woman." But she adamantly insists "It's not the end of her world."

There's still time for love and hopefully more film roles.

A Great Actress Won't Give Up

IF ONLY this marriage to Gary Cooper had been in real life instead of in the film "Bright Leaf." Pat was desperately in love with him for a long time.

PAT appeared in "The Bastard," a mini-series for TV a few years ago. Brian O'Dowd, author of this story, met her on the set and they have been friends ever since.

THREE SECRETS was a Warner Bros. pot boiler that co-starred Pat with Ruth Roman and Eleanor Parker. For an actress of her range, Pat has had few good films.

THE DAY the Earth Stood Still was the finest science fiction film ever made and Pat made the most of her role although the story starred. Here with Michael Rennie.

THE SUBJECT was Roses brought Pat back to the screen after her near fatal stroke. She received an Oscar nomination for her role. Here with Martin Sheen.

TODAY Pat Neal lives in New York. She is divorced from Roald Dahl and spends her time being a spokesperson for Anacin. She wants to act again, but says, "Nobody asks."

JOAN BLACKMAN

The Girl of the faded dream

by Anthony Cassa

When **Joan Blackman** entered films in 1958 her future seemed secure.

In the late Fifties, an unusually beautiful young lady was introduced to screen audiences. The press compared her to Hedy Lamarr, Ava Gardner and Elizabeth Taylor. She was 20 years old, had long, black hair and blue-green eyes. She stood five feet seven, weighed 120 pounds and measured 38-24-39. What more could you ask for?

Everybody was wild about Joan Blackman. She was definitely superstar material. But by the mid-Sixties, it was all over. She had become yesterday's news.

Joan's leaning toward the performing arts began early in her life. At four years she was taking dancing lessons, and when she was 17 she danced and sang in local bands.

After graduating from Lincoln High in San Francisco, Joan entered the world of modeling. She had no plans to pursue an acting career but with her outstanding beauty, it came to her.

In 1956 she arrived in Los Angeles on a modeling assignment. She attracted the attention of agent Louis Shurr who took her to Hecht-Hill-Lancaster. They signed her to an eighteen-month contract but never used her in a film. However, she went the rounds, met the right people and made her film debut in *A Good Day For A Hanging.* (Col. 58), a Western with Fred MacMurray.

Then Hal B. Wallis discovered her. He had faith in her potential for screen immortality and set out to make her a star. Said Ms. Blackman of her mentor: "I'll always be grateful to Mr. Wallis for the confidence he showed in giving me important parts even though I was a newcomer."

In 1959 she married a young actor, Joby Baker, whom she met in acting class. They had a scene to do in which they slapped each other's face. That was all it took. They were soon exchanging vows on May 24 in Beverly Hills. But as they say, love is blind, and it's better not to rush into these things. They were divorced the following year.

During the brief union, Baker, a photographer, took many pictures of his new bride which they used for publicity purposes. "Nothing wrong with being thrifty," says Joan. "My father taught me not to spend money needlessly."

Hal Wallis got things going for his new protege with *Career* (Para. 59), a story about stage actors, with Dean Martin and Anthony Franciosa. She followed that hit with *Visit To A Small Plant* (Para. 60), with Jerry Lewis. Then the actress joined Tony Curtis and company at Universal for *The Great Imposter,* the story of the late Ferdinand Demara.

Next, she did two films with Elvis Presley. *Blue Hawaii* (Para. 61) was her final one for Wallis. By this time Joan was becoming disenchanted with her career as an actress. "My character in films has always been absolutely colorless," she told John G. Houser in the *L.A. Herald Examiner.* "I'm always the girl next door. I haven't liked any of the pictures I've played in."

Ms. Blackman did not date "just to go out," she said. "I have no illusions about romance. I'm not getting married again until I finish my acting career, and that might go on forever."

Her second film with Presley was *Kid Gallahad* (UA 62), a remake of the earlier Warner film.

When offered the part in *Twilight of Honor* (MGM 63), with Richard Chamberlain, Joan was more optimistic. For the first time she was allowed to put something into the role. However, it only led to great disappointment when the film was released. As she told the *Examiner,* "When director Boris Sagal told me to do what I really felt, it was great. But the editors cut all of it out. It ended up like all my other pictures—another dull, drab person for the star to talk to."

PEYTON PLACE

Joan was off screen until 1965, when she joined the cast of TV's "Peyton Place," the pioneer of the "hot" prime time soaps. She played the cheating wife of attorney John Kerr and was glad to change her "nice girl" image. "I believe I'll soon be able to pick and choose my films," she told a reporter. "I can really be uninhibited if I want to. I want to bring excitement to a role."

In 1966 she appeared with Barry Sullivan in Seven Arts' *Intimacy.* A rather obscure project filmed in black and white, it didn't do well.

Since then her roles have been few and far between. In 1968 she joined the cast of *The Destructors* (Feature Films), a story about international thieves starring Richard Egan and John Ericson. But it wasn't until 1974 that Joan was on screen again. *Moonrunners,* starring James Mitchum, was an action-comedy about modern day bootleggers. She deserved more.

The initial high hopes Ms. Blackman had about a movie career have long since faded away. Although still beautiful, the 44-year-old actress never became a star of note. What was it she had said in those early days? "I have a feeling the big break is just around the corner. I want to be ready when it comes."

Here's to the memory of a lovely lady. ★

TONY CURTIS was among Joan's many co-stars. Here she is with Tony in "The Great Impostor." Elvis Presley was another star with whom Joan made two films. The initial high hopes Ms. Blackman had about a movie career have long since faded away like so many aspiring stars.

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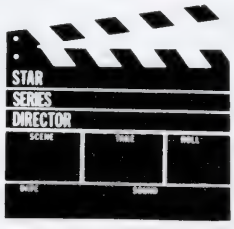

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FILM FAN QUIZ

by Stephen Anderson

Film Buffs — test your knowledge. How many can you answer?

1. What themes were dealt with in the films *Gentleman's Agreement, Sapphire, Close to My Heart,* and *Inherit the Wind?*
2. *Who were Humphrey Bogart's leading ladies in Marked Woman* (1937), *Passage to Marseilles* (1944), *Tokyo Joe* (1949), and *Chain Lightning* (1950)?
3. What is the true hair color of Rita Hayworth, Lucille Ball, and Joan Bennett?
4. Who portrayed prize fighters in *Killer McCoy* (1947), *The Set-Up* (1949), *Kid From Brooklyn* (1946), and *The Square Jungle* (1955)?
5. What actress was married to Robert Stack's brother?
6. What musicians dubbed the playing in *Young Man With a Horn, Humoresque, A Song to Remember,* and *Song of Love?*
7. Who was *That Forsyte Woman* (1949), *That Hamilton Woman* (1941), *That Hagen Girl* (1947), and *That Brennan Girl* (1946)?
8. What actors have portrayed the following Biblical characters in notable films: Moses, Samson, David, Solomon, and Lot?
9. What costumers won Academy Awards for the films *The Bad and the Beautiful* (1952), *Sabrina* (1954), *The King and I* (1956), and *Gigi* (1958)?
10. When did Ronald Colman lose his memory, go to Devil's Island, go to the guillotine, and lose his sight?
11. What was the name of Gene Autry's horse?
12. Who founded and was head of Columbia Pictures?

ANSWERS

1. Anti-Semitism, racism, adoption, and evolution.
2. Bette Davis, Michele Morgan, Florence Marly, Eleanor Parker.
3. Black, blonde, blonde.
4. Mickey Rooney, Robert Ryan, Danny Kaye, and Tony Curtis.
5. Wanda Hendryx.
6. Harry James, Isaac Stern, Jose Iturbi, Artur Rubinstein.
7. Greer Garson, Vivien Leigh, Shirley Temple, and Mona Freeman.
8. Charlton Heston, The Ten Commandments (1956), Victor Mature, Samson and Delilah (1949), Gregory Peck, David and Bathsheba (1951), Yul Brynner, Solomon and Sheba (1959), and Stewart Granger, Sodom and Gomorrah (1963).
9. Helen Rose, Edith Head, Irene Sharaff, and Cecil Beaton.
10. Random Harvest (1943), Condemned (1930), A Tale of Two Cities (1936), and The Light That Failed (1939).
11. Champion.
12. Harry Cohn.

THE YEAR, 1949. Andy Russell, Groucho Marx, Robert Mitchum and Frank Sinatra participated in an all-star benefit baseball game. When Groucho introduced Bob Mitchum, he quipped, "When Mitchum was told to play one of the bags, he looked at the bat girls and said, "Which one?"

COLLECTORS' CORNER

Hollywood Studio Magazine welcomes hearing about your collections. Send your photos and stories about your collections to HSM, Collecting Editor, 3960 Laurel Canyon Blvd., Studio City, California 91604.

Betty Hutton Collector

I started to collect her pictures and music when I was ten years old. I have music from all her films plus her 78's, 45's and about 14 albums. On video I have nine films plus hundreds of pictures and newspaper clippings.

All of this has cost me a fortune, but the endless hours of pleasure they have brought me has made it all worth while. I would love to get in contact with other Betty Hutton fans who could help me enlarge my collection.

Edmund Arredondo

Mary Kaye Produces Judy Garland Doll

The Mary Kaye Doll Company will be doing original dolls of the stars and the first to be released is an all-original porcelain Judy Garland limited edition doll. Five thousand dolls will be created before the mold is destroyed. Three more original dolls of Garland are in the planning stages.

Mary Kaye, formerly of the Mary Kaye trio, knew Judy personally so it's appropriate that her company should be producing this stunning tribute to Judy. Further information regarding this doll may be obtained by writing the Collecting Editor of Hollywood Studio Magazine.

Hollywood
studio magazine
MONROEMANIA! The Legend Lives On!
JUDY GARLAND! Her Greatest Hit Returns
The Secret Life of JOHN WAYNE
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OZ Remembered
STEVE COCHRAN: Tough Guy Dies Young
MARSHA HUNT:

Hollywood Studio Magazine's August edition with Marilyn on the cover sold out on the newsstands. But for Marilyn fans who wish to purchase a copy, send $4.00 to Back Issues, HSM, 3960 Ventura Blvd., Studio City, Calif. 91604 requesting a copy of the August issue and it will be mailed to you.

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Filmland FOOD 'N FUN

By Geni Charlesworth

At **Aux Delices** in Sherman Oaks, lovely **Francine York** with friends and teachers of Michele Thomas Language Center enjoying the award-winning cuisine by Chef and co-owner **Marcel Frantz.** In another corner, popular **Harry Morgan** taking time off from "Mash II" duties to take his attractive wife to dinner.

Le Cellier in Santa Monica was recently joined by a new "baby" **Le Connaisseur** (French spelling) 2624 Wilshire Blvd. just two blocks West. **Chef Jean Bellordre** with **Madelyn** and **Jacques Don Salat,** owners of **Le Cellier** decided it was about time to have gourmet French food to take home — the same quality and goodness that is served at the restaurant. We noted recently that **Vern Lanegrasse,** TV's Hollywood Chef and writer **Walter Wood** were popping by for a couple orders of Le Connaisseur's yummy bouillabaisse to take home.

Ho Toy's popular Cantonese restaurant in Sherman Oaks will be twenty-nine years young in August and over the years, according to owner host **Robert Lee** has had a number of fascinating folk in to dine and to take home their delicious Chinese foods. Recent visitor was the popular comic **Stan Kann** whose busy career is careening into higher gear with a new TV show in the works. Lovely **Mary Ann Gibson** and **Stan** recently enjoyed a late luncheon at the restaurant.

Yoshima Morizawa and his daughter **Kyoko** have created a veritable Japanese garden in the main dining area of their longtime **Joy of Tempura** located in the big Warner Shopping Plaza in Woodland Hills. Recent celebs enjoying dinner by the garden's miniature pool were **Bill Erwin** (he was recently named Actor of the Year by L.A. Drama Critics Circle) and his pretty **Fran.** Also enjoying the Japanese ambiance and delicious Sushi, soap opera star **Michael Yama** with **Sue Factor** of Soap Opera Digest.

Lovely lady owner, **Christiane Vives** of the **Le Petit Chateau** in North Hollywood is pretty enough to be an actress — recently, she hosted gala Bastille Day celebration where many of her celebrity guests came in their favorite costumes. Place has been around about twenty years and Christiane's uncle, famed Chef **Francois Sirgent** founded the castle-like restaurant.

AT AU CHAMBERTIN, author Charles Higham, (Princess Merle) is shown with Tan Huynh, Maitre d', of the award-winning restaurant.

NICK WASHINGTON, owner of Nick's Restaurant in West Los Angeles, greets Diane and Britt Lomond. Britt is the production manager for NBC TV's "Days of Our Lives."

Michael's Canoga Inn in Canoga Park is still accepting registrations for an exciting 2-week trip for two to Belgium, free to the winners and marking the twenty-fifth Silver Jubilee anniversary of the popular Belgian-continental restaurant. Nothing to buy, just stop in and register. You may win the trip, or a trip for two to California wine country or even a case of gourmet Belgian beers — Owner-host **Christian Bernaert** is giving away ten cases of the suds.

Pretty budding young actress, **Jean Thoreau** at the special wine tasting party held at **Jade West** in Century City by Manager of the award-winning restaurant, **Frances Azer,** a young good-looker herself. Wine expert **George Ronay** hosted the event and commented about the wines.

When master **Chef Alain Cuny** of the **Wine Bistro** restaurant in Studio City and **Le Sanglier** in Tarzana made a recent television appearance, he was thrilled immensely to meet famed French film star, **Jeanne Moreau** at the studio. Of course, he invited the French superstar in for dinner at one of his restaurants.

Patrick Agan

BOOK REVIEW:
HOLLYWOOD ON RONALD REAGAN: FRIENDS AND ENEMIES DISCUSS OUR PRESIDENT, THE ACTOR.
(Published by FABER and FABER, INC.)
by DOUG McCLELLAND

Doug McClelland's collected dissection of our current president is an illumination and often humorous look at not only the man but the acting career that made him a household word.

The book, literally, skips no one who was ever important in the making of Ronald Reagan and as such deserves attention. Also McClelland spares us any excess of flowery adjectives during the opening biography section of the book, firmly calling a spade a spade—and a lousy picture exactly that. However there is an underlying respect to this book which is both earned and honest.

Frankly I was surprised at just how popular Reagan and then-wife Jane Wyman were during the early Forties, even though I've admired his spunky good humor in such films as *King's Row* and *Desperate Journey,* among others. If Ronald Reagan was considered a "B" actor, though, his life and films (with noted exceptions) read like a "B" picture.

Crammed with nifty anecdotes, one can almost hear the snappy pair on the night of their engagement at Hollywood's long-gone Tropics restaurant, when Reagan, reminded he'd be losing his man-about-town status, stares down a blonde Jane Wyman saying, "You see what I'm giving up?", with Janie replaying, "But look what you're getting."

And unknown facts abound. For instance I thought Ingrid Bergman got *Casablanca* because MGM wouldn't lend the Brothers Warner Hedy Lamarr, only to find out it was initially intended as a vehicle for Reagan and Ann Sheridan! (Pass the popcorn!) Instead they co-starred that same year (1942) in one of this critic's most forgettable films: *Juke Girl.*

Ironically, while never leaving American shores, Reagan became a "war casualty" after joining the U. S. Cavalry Reserve in April of '42. What was seriously wounded was his career, and just at a time when his popularity had been peaking, his fan mail second only to Errol Flynn's on the Warners lot at that time. Again, ironically, his last pre-war picture was opposite Flynn, *Desperate Journey.*(His comeback film, *Stallion Road,* wasn't released until 1947—to a very lukewarm reception.)

The book covers every phase of Reagan's life including how his interest in politics began, his divorce from Wyman, courtship of Nancy Davis and subsequent governorhsip of California, and, finally, The White House.

The current quotes McClelland has assembled range from the sublime to the ridiculous and make for delicious reading. Not to spoil the fun I'll only give you one here but, perhaps, one that sums up the man today. In 1982, Lionel Stander of TV's 'Hart to Hart', replied to a query about Reagan by saying, "They used to say actors should keep their mouths shut. Now we've got a President who was an actor and who can't keep his mouth shut.

"But he's giving better performances than he ever did as an actor. Maybe he has better lines."

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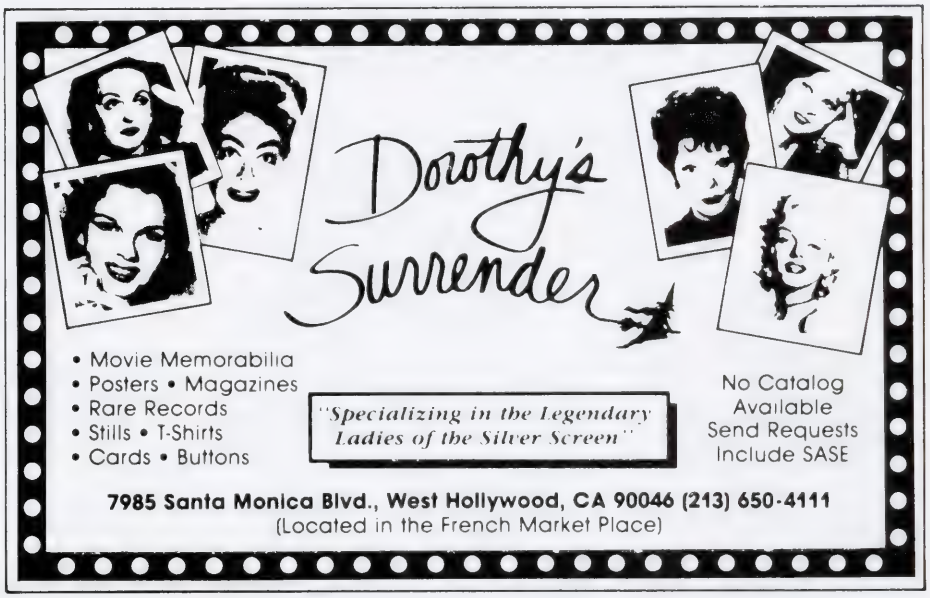
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RED FOX HAS THEM ALL. VHS/Beta Video Tape, CED, Laser Discs, Computers, Super 8 Sound, 16mm, Video Furniture and Equipment . . . Super prices; request which free catalog you want. Red Fox Enterprises, Route 209, Box-I, Elizabethville, PA 17023. Phone (800) 233-7514. (11-12'83)

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DISCOUNT VIDEO TAPES, INC. Over 500 classics, Westerns, Serials, Foreign Films and Vintage Television. FREE catalog upon request. Dealer inquiries invited. DVT, Inc., 1117 N. Hollywood Way, Burbank, Calif. 91505. (TF)

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Send for sale list with SASE to Rerun Video, 4646 Oak St., Pico Rivera, CA 90660. (9-12-83)

MOTION PICTURES, Films for sale, exchange-wide variety. Self-addressed stamped envelope. Horn's Western Exchange, 5300 South Talman, Chicago, Illinois 60632. Looking for B Western photos, home, play on location, etc. (8-9-83)

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300 resurrected silents in Jim Sleeper's *Great Movies Shot in Orange County* (Cal.), 1910-30. Pictures, players and plots; location photos and data. California Classics, Box 291, Trabuco Canyon, CA 92678 $17 includes tax, mailing. (6-10'83)

Everything for VCR and video gaming systems. Unusual movies and games! Unique accessories! Quality Software! Hard-to-find items! Catalog, discount coupon $1.00. Vid 'n' Things, 14078 Washington, San Leandro, CA 94578. (6-10'83)

14. MOVIE MERCHANDISE FOR SALE

FOR SALE: Stills, color photos, clippings, etc. . . . . Hundreds of stars. Catalog $2 or state wants. Send SASE. Also—wanted anything on The King Family (the Sisters, Cousins, Kids, Tina Cole, Alvino Rey, Robert Clarke, etc.) Please give description & prices. Gerianne, P.O. Box 174, Jamaica, NY 11418 (8-10-83)

MOVIE SONG SHEETS (MINT) Free illustrated list. Sinatra, Disney, etc. Dean Pappas, 62 Sand Hill Road, Kendall Park, N.J. 08824 (8-4-84)

GAMMY'S MOVIE MEMORABILIA

Beatles, Elvis, Shirley, Dean, Tom S., Marilyn, Judy, etc. State wants. Clippings, old magazines, scrapbooks, paper dolls. Addresses 50¢ each plus postage on all orders. All letters answered. Will trade for Shirley Temple. **Gammy's,** 21410 San Jose, #101, Chatsworth, CA 91311 (12'83)

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PRESS KITS, press sheets, stills, etc. (including horrors, science fiction) from movies and TV. Send 50¢ and No. 10 SASE (refundable) for latest summer/fall listings. Alfred S. Weinrib, 140-21 31st Road, Flushing, New York 11354. (9-83)

MOVIE MEMORABILIA—Lists $1.00 movie stills, posters, lobby cards, sheet music. Movie Time, P.O. Box 900, Yuba City, Ca. 95992. (3-84)

JOAN CRAWFORD collection for sale. 1927 to 1977. For inventory sheet and info write to: Gladys Ernst, 683 Wahneta St., Central Park Apts. #105, Allentown, Pa. 18103. (9-83)

FOR SALE. 8x10 western cowboys. Still price, $33.00 per 100. Write Dean Dillard, Rt. 1, Box 391, No. Wilkesboro, NC. 28659. (8-9-83)

FOR SALE: British films and filming magazine postpaid. Three for $5.00. Wanted recent book, Chandler in Hollywood. W. James, 3491 West 7, Vancouver, B.C. Canada (8-9-83)

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Scarce movie bokks, posters, stills, etc., available. American, British and Australian material. Send your wants or $1.00 for catalogue to: SOFT FOCUS, P.O. Box 98H, Ringwood East, Victoria, 3135, AUSTRALIA. (6-10'83)

Ronald Reagan Scrapbooks — Hollywood career, Political career (Guv to Prez). Original Material. 400 pgs. SASE for details. Malcolm Mayers, 151 W. 74 St., NYC 10023 (5-11'83)

Memorabilia: Stills, programs, posters, books. Send $2.00 for list: BARLO, 1967 Echo Park, Los Angeles, CA 90026. (5-9'83)

Scrapbooks and Files. From Garbo and Gilbert to Beatty & Burstyn. SASE for details. Malcolm Mayers, 151 W. 74 St., NYC 10023, (212-595-8909) (5-11'83)

MOVIE POSTERS for sale. German, Polish material. Horror, SF, Westerns, 007, Crime, Fantasy, etc. Large list. SASE to Werner Lehmann, 3050 Perry Ave., Bx, NY 10467 (6-10'83)

Who's your favorite star? We specialize in: movie posters - stills - books on stars - research article files on stars. For complete listings and poster catalog, send $2.00 to: Studio Posters, Box 310, Wyckoff, N.J. 07481. All inquiries answered immediately. (6-8'84)

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WANTED: Any stills, clippings, scripts, 16mm. or Beta episodes of Route 66. George P. Ryan, 38 William St., Plattsburgh, N.Y. 12901 (8-9-83)

I COLLECT photos of Anita Page, Anita Louise, Paul Henreid, Helmut Dantine and old time serial star Walter Miller. Any of their fans out there? Marcella Meyer, 4012 Church St., Covington, Ky. 41015 (8-9-83)

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Sell & trade clippings, 70's, 80's. Stars mostly. Want Carrie Fisher, Jamie Lee Curtis, Tatum O'Neal & Stevie Nicks. Linda Stone, 1440 E. 4045 So. Salt Lake City, Utah 84117 (5-9'83)

WILL BUY or trade for material on Farrah Fawcett and Blondie. Jill Lehman, 439 South Fifth Avenue, Highland Park, N.J. 08904. (8-9-83)

WANT TO trade clippings, etc. of stars from 40's and 50's. Especially interested in Lamour, Landis, Grable and Montez. Have lots to trade. Dorothy Mann, 3909 188 S.W. Lynnwood, Wa. 98036. (9-83)

16. WANTED TO BUY

WANTED—ROBERT MITCHUM material. Covers, articles, clips, posters, hobbies etc. from 40's-80's. Especially want one sheet from film "Out of the Past." Would like to hear from other Mitchum fans. Robin Cook, 4357 Albert St., Oakland, Ca. 94619. (8-9-10-83)

YMA SUMAC

Peruvian 5 octave range Singer/Actress. Wanted Posters, Stills from Movies, Concerts. Also Audio or VHS Video Tapes.

BETTY GRABLE

VHS Videos and Posters wanted. David Howard, 36 W. 62nd St., 3rd Floor, NYC. 10023. (4-10'83)

KURT RUSSELL

Wanted TV, movie stills, candids, clips, mags, etc. "Quest," "Escape From NY", "Elvis", "The Thing", "Silkwood", "Swing Shift", others. Foreign material, esp. Eng mag articles on Quest 76. **Barbara Tyger,** 2850 ulloa. SF Ca 94116 (6-10'83)

WANTED: I'm looking for still photos in color only of entire cast shots of these television shows: Pistols & Petticoats, Bewitched, Petticoat Junction, The Munsters, I Love Lucy. Write to Paul Mortillo, 140-6 Darrow Place, Bronx, NY 10475. (5-9'83)

LIFELONG COLLECTOR seeks old (1930/1940) U.S. movie magazines 8 x 10", portrait stills, head shots, also anything on Bogart. Reasonable prices please. Mr. G. R. Dyson, Panorama Apt., Boxtock Hill West, Paget 6-11, Bermuda. (8-9-10-83)

KURT RUSSELL

Wanted: TV, movie material, candids, clips, mags, foreign material, esp. Eng. teen mags, Quest, Escape from N.Y., Elvis, Silkwood, Swing Shirt. BT. 2850 Ulloa. SF Ca. 94116. (8-11-83)

Wanted Steve McQueen material, photos, posters, clippings, etc. Marge Swieca,1932 N. Francisco, Chicago, Ill. 60647 (12-83)

Jan Michael Vincent, Sharon Gless (Cagney & Lacey), **Rudolf Nureyev** material wanted. **Jan Couch,** 5001 S. Leigh, Amarillo, TX 79110 (6-9'83)

WANTED to Buy: any GWTW paper dolls, especially the 16 doll set, paint books, etc. William McIntyre, 4800 E. 100 S. Columbus, Indiana 47201. (8-9-83)

Wanted: McIntosh, Marantz, Tube Equipments. Thorens TD124. Garrard 301. Altec 604BCDE. Tannoy Monitor Speakers. Old Western Electric Equipments (Tubes, Amps, Drivers, Tweeters, Horns, Speakers, Etc.). Tel: 213/576-2642. David Yo, P.O. Box 832, Monterey Park, CA 91754 (6-10'83)

WANTED: S8 print Pennies From Heaven (Crosby). 16 mm prints of Range Way of Bar 20 (Castle). Also newsreels inserts; Magic Box (Donat) Too Hot to Handle (Gable). Dr. R. E. Herold, 382 Iron Pike, Anaheim, Ca. 92807 (8-9-83)

WANTED: The following videocassettes in VHS format: "Junior Miss", "Home Sweet Homicide", "Centennial Summer", "Dangerous When Wet." Stan Jensen, P.O. Box 432, Blair, NE 68008. (8-9)

Wanted anything on

THE THORN BIRDS

Karen Kenkel, 1037 Kings Park Rd., Memphis, Tenn. 38117 (6-9'83)

SEXY MEN: We need photographs of Hollywood's sexiest male stars from Valentino to Richard Gere for a new magazine. The photos must be sexy in their own right. We prefer beefcake or candids. We cannot use standard studio head-shots. The pictures must be sharp and clear, in either black & white or color. You may want to send photo-copies or lists of your material rather than the original stills, which we can request at a later date. We are paying $10 for each black & white and $25 for color. Our prices are negotiable, especially for any photos you yourself have taken. Send your material to Spada Publications, 7985 Santa Monica Blvd., #109, Los Angeles, CA 90046. (8-9-10-83)

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WANTED: PORTRAITS, stills, candids etc. or any other memorabilia on Carol (Alfalfa) Switzer, Mike Mioduszewski, 914 W. Windlake Ave., Milwaukee, Wis. 53204. (9-83)

"WANTED: - 8-millimeter or 16-millimeter sound and silent movies and old classic T.V. shows of the '50s and '60s (on millimeter films) at low, reasonable prices. Some movies wanted: *The Woman, Peyton Place, Marty, The Pajama Game, Sweethearts, Where's Poppa?, Taking Off.* Some T.V. shows wanted: *My Little Margie, Pete And Gladys, I Married Joan, Amos 'n' Andy.* J.E. Rodriguez, P.O. Box 147, Parkchester Station, Bronx, New York 10462."
(6-9'83)

WANTED: ANY and all Ken Maynard memorabilia. I already possess the largest personal collection of this late cowboy actor. Describe and price what you have. C. Verne Bloch, 2023 W. Alice Ave., Peoria, Ill., 61604. (8-9-83)

WANTED: ALL material on Annette Funicello, Jean Harlow, Carole Lombard and Barbra Streisand. Have lots of material to sell/trade on all stars. I have an entire collection on Judy Garland and Disney to sell/trade. Write to: Jeff Johnson, 10268 Carefree Dr., Santee, Ca. 92071. (8-9-83)

WANTED by collector and private dealer. Photos, magazines, books, records, and clippings on big bands, burlesque, show business. Frank Toth, Box 14641, Cleveland, Ohio 4414. (8-9-83)

WANTED: BURLESQUE dancers of the 40's and 50's. Tempest Storm, Dorian Dennis, Evelyn West, etc. B & W and color. Buy or trade. R. F. Reynolds. P.O. Box 117, Floral Park, N.Y. 11001 (8-9-83)

WANTED: POWERS Boothe material, Anything, "The Guyana Tragedy," and especially his H.B.O. "Philip Marlowe," stills, autograph. Will buy or have stars 40's to date to trade. Roberta Jackson, 25430 29th So. Kent, Wa. 98031. (9-10-83)

TIPPY WALKER material wanted. Collecting anything and everything (especially current news) on this fabulous movie star and model. Enjoy corresponding. Bryan, Box 211, Kenosha, Wi. 53141. (10-83)

WANTED: Anything on Joanna Cameron. Contact Patrick Cogan, P.O. Box 481018, Niles, Ill. 60648. (6-9'83)

DOROTHY STRATTEN

Wanted: Any photos, articles, posters, any other material. Also anything from They All Laughed or Galaxina. Tell me what you have. Steve Wadsten, 20318 Fremont, Livonia, Mich. 48152 (6-9'83)

WANTED: V.H.S. copy of "Vertigo," "Rear Window," and "Hellsapoppin'" Kent Coscarelly, 2173 Willester Ave., San Jose, Calif. 95124. (8-9-10-83)

WANTED: JUDY GARLAND film memorabilia; especially from "The Wizard of Oz." Please write to Barry Barsamian, 4326 Detroit Avenue, Oakland, Ca. 94619 (8-9-83)

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JACK LEMMON: Wanted all from him, esp. The April Fools. Will write with other fans. Sissi Schubert, Neubaugurtel 54/12, A-1070 Wien. (8-9-83)

Wanted: Barbi Benton memorabilia. Photographs, press books, clippings, commercials, television including all interviews, guest appearances, Hee Haw and Sugartime. Send have list. Will answer all and return postage. **John Putt,** 1st Staff & Faculty Co., Ft. Eustis. VA 23604 (6-9'83)

Wanted: June Travis material. Write T.M. Holder, P.O. Box 2052, Lake Arrowhead, CA 92352

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WANTED: Short stories on your collection with photo to be run in HSM's "Collection Corner." Exposure for your special collection Must have approximate value and how you were able to accumulate your collection. Address Hollywood Studio Magazine, 3960 Laurel Canyon Blvd., Suite 117, Studio City, Calif. 91604.

17. FAN CLUBS

JAYNE MANSFIELD Fan Club. For info, write: 7985 Santa Monica Blvd., Ste. 109-117, West Hollywood, CA 90046. (6-9'83)

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WANTED: Address of any Audrey Hepburn fan clubs and news on any of her future film plans. Paul Bacigalupi, 145 Garcia Ave., San Francisco, CA. 94127. (9-83)

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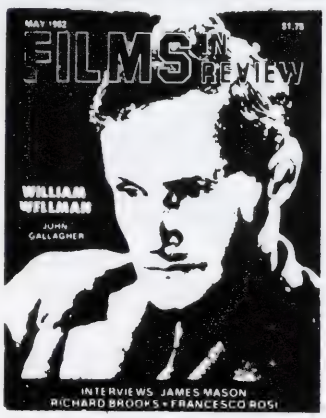

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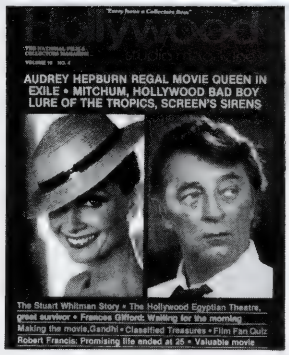
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COLLECTORS' CORNER

Marilyn Monroe Collector

When I started my Marilyn Monroe collection in August, 1981, I never thought it would become what it is today. It all started when I saw her biographical movie. From that point till now I get anything and everything I can about Marilyn.

I have decorated a big part of my home with my hobby. I am interested in contacting any and all people interested in collecting Marilyn Monroe items.

Cindie Patton

Jeanne Crain Collector

I have been an admirer of Jeanne Crain since 1944 when I saw her in "Home in Indiana" and a collector sine 1963. Her career was an important one as she managed one husband, seven children along with her successful screen career.

From 1944 through 1957 her filmography impressively boasts full stardom in one certifiable classic, "A Letter to Three Wives," and more than a handful of undated minor ones including "State Fair," "Leave Her to Heaven," "Margie," "Apartment for Peggy," "Pinky," "Cheaper By the Dozen," and "People Will Talk."

My collection includes hundreds of stills, photographs and clippings, a dozen scrapbooks, posters and pressbooks from most of her films. A prized possession is the painting done by her of an Italian noblewoman. It is difficult to place a price on the collection as it is invaluable to me and worth no more than the price of a junk dealer to haul it away to some of my non-filmbuff friends.

I am interested in increasing my collection.

Richard Hegedorn

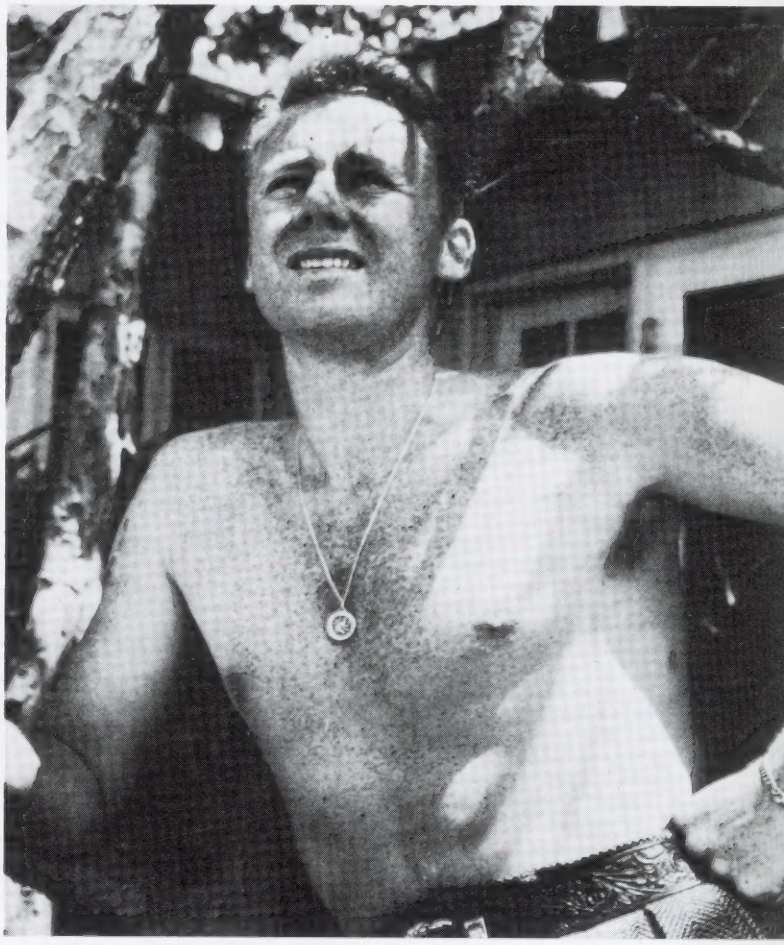
Russ Columbo Collector

I am a collector of Russ Columbo (Jan. 4, 1908-Sept. 2, 1934). Russ was just coming into his own when that Civil War pistol fired a bullet into his brain.

He got started playing mood music in silent films. Pola Negri gave him Valentino's tailsman ring. He romanced several movie stars and his most famous love was Carole Lombard. Carole always said Russ was the only man she really loved.

Russ was very devoted to his mother whose health was not good after Russ died. Carole Lombard wrote letters to his mother telling her of Russ' tours of the capitals of Europe and when Mrs. Columbo died in 1944, she still thought Russ was living.

Dan Rennert



Van Johnson Collector

I adore and greatly admire Van Johnson. I wouldn't take a million dollars for my collection on him. I started out as a child buying frames at the five and dime just to get a paper picture of Van. Now I have 17 scrapbooks on him, plus everything else I could lay my hands on.

I presented a dozen varied colored roses to Van in the parking lot at our Civic Center last July. This meeting of ours was by sheer accident, because as I was pulling my car into the parking entrance I looked up and saw Van getting out of a cab. He came over to my car and I gave him the roses.

Someday I'm going to leave my collection to the Hollywood Museum.

Jane Biggers

Hollywood Studio Magazine welcomes hearing about your collections. Send your photos and stories about your collections to HSM, Collecting Editor, 3960 Laurel Canyon Blvd., Studio City, California 91604.

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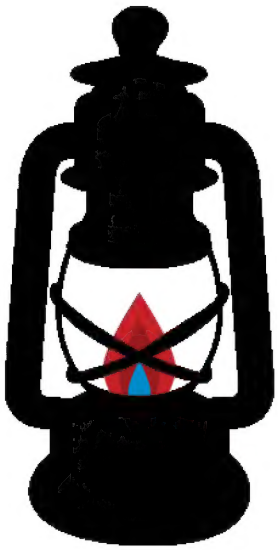

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